The Śrī-Kṛṣṇa Temple at Uḍupi

The Historical and Spiritual Center of the Madhvite Sect of Hinduism

B.N. Hebbar

Dedicated to
my parents
for their blessings
and
Vidyāvācaspati Śāstrasavyasācī Paṇḍitaratna Mahāmahopādhyāya
Śrīmān Baṇṇañje Govindācārya
for his extraordinary assistance
and
Dr. A.J. Hiltebeitel
Professor, Department of Religion, George Washington University
for his eternal goodwill and endless kindness

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Contents

PROLOG

There are five sects of Vaiṣṇavism altogether. These are:

1. Śrī-Vaiṣṇava Saṃpradāya
   Founder: Rāmānuja
   School of philosophy: Viśiṣṭādvaita Vedānta
   The states in which its followers are found: Tamil Nadu, Andhra Pradesh and Karnataka
2. Brahma-Vaiṣṇava Saṃpradāya
   Founder: Madhva
   School of philosophy: Dvaita Vedānta
   The states in which its followers are found: Karnataka, Maharashtra, Andhra Pradesh and Tamil Nadu
3. Sanakādi-Vaiṣṇava Saṃpradāya
   Founder: Nimbārka
   School of philosophy: Dvaitādvaita Vedānta
   The states in which its followers are found: Uttar Pradesh, Bihar and Bengal
4. Rudra-Vaiṣṇava Saṃpradāya
   Founder: Vallabha
   School of philosophy: Śuddhādvaita Vedānta
   The states in which its followers are found: Rajasthan, Gujarat and Uttar Pradesh
5. Gauḍīya-Vaiṣṇava Saṃpradāya
   Founder: Caitanya
   School of philosophy: Acintyabhedābheda Vedānta
   The states in which its followers are found: Bengal and Orissa

All of them are theistic and realistic reactions to the absolutistic idealism of Śaṅkara's Advaita Vedānta and his all-encompass-

ing Smārta-Pañcāyatana *sampradāya*. The first two are South Indian and follow the *aiśvarya bhakti-mārga* (Master-servant relationship between the Lord and His devotee), while the latter three are North Indian and adhere to the *mādhurya bhakti-mārga* (Lover-beloved relationship between the Lord and His devotee). Also, while the 'Lakṣmī-Nārāyaṇa' concept predominates South Indian Vaiṣṇavism, the 'Rādhā-Kṛṣṇa' element pervades the three North Indian Vaiṣṇava sects. Furthermore, the South Indian Vaiṣṇavas are relatively more intellectualized than their northern Indian counterparts. This is especially true of Madhva's sect which has had a very strong scholastic tradition ever since the time of its inception. In fact it has been the pontiffs and *paṇḍitas* of the Mādhva sect who have been the doyens of the anti-Māyāvāda campaign. This fact would become clear if one were to take a panoramic and synchronistic view of the history of the anti-Advaita movement as a whole. To wit, the *Nyāyāmṛta* of Vyāsa Tīrtha (1478-1539 C.E.) almost shattered the position of Advaita in the field of Indian thought until it was resalvaged and presented anew in the *Advaitasiddhi* of Madhusūdana Sarasvatī (1540-1600 C.E.) from which time began the era of neo-Advaitism. Prof. S.N. Dasgupta pays flowing tributes to the scholastic tradition of Dvaita Vedānta when he says:

> 'In my opinion, Jaya Tīrtha and Vyāsa Tīrtha present the highest dialectical skill in Indian thought. The readers of the present volume who will be introduced to the philosophy of Jaya Tīrtha and particularly of Vyāsa Tīrtha will realise the strength and the uncomprising impressiveness of the dualistic position. The logical skill and depth of acute dialectical thinking shown by Vyāsa Tīrtha stands almost unrivalled in the whole field of Indian thought.'[1]

However it must be equally pointed out that Dasgupta says:

> 'This defence of difference appears, however, to be weak when compared with the refutations of difference by Citsukha..... Nṛsimhāśrama Muni..... and others. Vyāsa Tīrtha does not make any attempt squarely to meet these arguments.'[1a]

Apart from their solid intellectual tradition, the Mādhvas, ecclesiastically, are the most well-organized and cohesive group among all the sects of the Hindu faith. Every Mādhva family belongs to a

particular *matha* (diocese) to which it has been owing a traditional allegience. The Mādhvas are extremely strict and orthodox in their adherence to and observation of Hindu traditions and practices when compared with other sects of that faith. The Mādhva rituals of worship, adopted from an allegedly ancient manual, the *Tantrasārasangraha* said to have been authored by sage Vyāsa, are unique to the sect and are spectacular, opulent and splendid in their style and method.

Ānanda Tīrtha (alias, Madhvācārya 1238-1317 C.E.) was the founder of the sect. In 1278 C.E., Madhva consecrated a beautiful and unique image of Bālakṛṣṇa made of *śālagrāma* stone which he is said to have obtained by miraculous means at Malpe beach, three miles west of Uḍupi, the town in which he finally installed the sacred icon. Towards the latter end of his career, Madhva chose eight of his most favorite monastic disciples and relegated them with the responsibility of continuing the worship of the holy icon by turns lasting two months each. He thus made them the joint custodians of the Uḍupi Kṛṣṇa temple, which eventually became the spiritual rallying center of his sect. Madhva is also said to have paired off his eight selected bishops into four sets. The paired off partners in each set were required to assist each other in times of crises. This is the *'dvandva'* system.

In the 16th century C.E., Vādirāja Tīrtha (1480-1600 C.E.), the 20th pontiff of the Sode Maṭha, instituted several reforms at Uḍupi chief of whom was the extension of the two month period of custodianship of the temple to two years each, thus making the change-of-office biennial instead of once in two months. This is the famous *'paryāya'* system as it obtains to this day among the *aṣṭamaṭhas* of Uḍupi. Vādirāja is also said to have standardized and systematized the daily, annual and biennial routines of worship and administration at the sacred shrine.

Very few people in India as well as Western Indologists and Indophiles even know that a place called Uḍupi exists, leave alone the fact that it is the historical and spiritual capital of the Mādhva sect and the site and location of one of the most ancient and unique Kṛṣṇa shrines of South India. It is only an elite who have any knowledge of the Śri-Kṛṣṇa temple, the *aṣṭamaṭhas* and their traditions.

I first visited Uḍupi in the summer of 1972. Prior of this, I had never visited the West coast of India though I had heard much of its legendary scenic beauty and its handsome inhabitants. Uḍupi proved to be a fitting introduction to both the land and its people and I fell in love with both instantly. Though earlier I had visited several places of pilgrimage in India from Badrināth in the north to Rāmeśvaram in the south, the holy expedition to Uḍupi left such a deep and lasting impression on me that it drove into oblivion the cumlative experiences of all my previous visits to the other holy shrines of India. Uḍupi, just out-classed and outshone them all. It was an experience in itself. I wish to list here some of the things that impressed me about Uḍupi. They are:

1. the quaintness and compactness of the shrine itself: It stands out as unique from all other Hindu temples both in its style and functioning
2. the kindly disposition, the warmth, affection, hospitality and courtesy of the eight *svāmīs* and their respective *maṭha*-personnel
3. the unassuming nature, maturity, self-discipline and devotion of some of the younger *svāmīs*
4. the scruplous adherence to tradition, the remarkable organization of the entire set up and the systematic management of the holy shrine by the eight *maṭhas* through seven centuries
5. the discipline, punctuality, morale and enthusiasm maintained in the *pūjā* and *utsava* routines day in and day out
6. the spectacular and opulent manner in which the *pūjās* are conducted by the *svāmīs*

Anyway, during that visit itself, I, to my surprise, discovered that there had been so far no systematic exposition on Uḍupi and its glorious religious history and its traditions, either from within the Mādhva church or on the outside. Nevertheless, whatever material I could finally gather on the 'hunting trail' was not in English but in Kannada and secondly even that turned out to be sparse, scanty unacademic and incoherent both in form and con-

tent. Despite their piecemeal treatment of the subject, I decided to make use of them in the formulation of this thesis because of their originality. However, I have drawn from them only upon reviewing them critically. In my subsequent trips to Uḍupi, I was informed about the existence of some works about Uḍupi in English. But these I later found out were not on the traditions of Uḍupi *per se* (which was the main focus of my projects) but on the general history of the region in which Uḍupi was located. Wherever pertinent, I have drawn both from Dr. Saletore's as well as Prof. Bhatt's works. The former's work is almost a classic with regard to the history of the region. It was a pity that Prof. Bhatt, who was an authority on the region, should have pased away just three months prior to the actual commencement of this project. Dr. B.N.K. Sharma's ground-breaking opus on the history of the Mādhva sect proved to be of great help not only because of the wealth of detail contained in it but because I could organise my own work in terms of it. At this instance I may also point out that I consciously decided not to draw from the *South Canara Manual* and the *Buchnan Gazetteers* not so much because of their anti-native bias typical of those accounts written by the British revenue collectors and administrators of the by-gone colonial times but to the fact that they would not prove too useful while writing on Uḍupi's traditions as they would have been if I were writing a thesis on the history of the *aṣṭamaṭhas.*

Thus finding the pertinent material to be sparse and unacademic and whatever that was academically written to be only peripheral to the main focus of the project I wanted to take up, I decided after a few trips to Uḍupi to undertake a full-fledged project which would present a systematic account of the Śrī-Kṛṣṇa temple at Uḍupi and its traditions.

Though the seeds of the project were sown during my first visit itself, it remained latent though undergoing a gradual telic growth all the while, until I decided to go ahead full-force with it and make it as the topic content of my Master's thesis in the Summer of 1978. After nine months (Dec.1978–Aug.1979) of on-the-spot field research in India, I managed to get all the material I

needed and began to draw the outline of my thesis, which however did not take its final shape until January 1980. The thesis is divided into eight chapters and two appendicies. The first chapter presents the traditional legends assosciated with Uḍupi and the Śivaḷḷis (one of the three main communities of the Mādhvas). The second chapter attempts to reconstruct the life of Ānanda Tīrtha (more popularly known as Madhva) from his sole biography, the *Sumadhvavijaya* of Nārāyaṇapaṇḍitācārya. The third chapter tries to do the same with regard to the life of Vādirāja Tīrtha, the second great spiritual leader of the Śivaḷḷis after Madhva, from his official biography, the *Vādirājaguruvaracaritāmṛta* of Rāmacandrācārya. The fourth chapter presents a detailed account of the Śri-Kṛṣṇa temple complex, the eight *maṭhas* situated around the Car Street and the places of affiliated interest both in and around Uḍupi. The fifth chapter is devoted exclusively to the pontifical traditions of Uḍupi, i.e. the selection process, the details of the ordination ceremonies, death rites, etc. The sixth chapter presents a detailed account of the standardized daily routines of the *pūjās* in the Śrī-Kṛṣṇa temple. The seventh chapter gives an idea of how the annual Hindu festivals are celebrated at Uḍupi. The eighth chapter gives an in-depth account of the process of the biennial change-of-office at the Śrī-Kṛṣṇa temple among the eight *maṭhas.* The first appendix gives a sketch of the four non-Uḍupi *maṭhas* of the Śivaḷḷi-Mādhva community. The second appendix does the same with regard to the two *maṭhas* that govern the Gauḍa-Sārasvata-Mādhva community who come from very nearly the same region as the Śivaḷḷi-Mādhvas.

Last but not least, I wish to take this oppurtunity to personally thank all those who were involved in making this project a success. First and foremost, I wish to extend my thanks to all the eight *svāmīs* of Uḍupi as a group not only for their initial blessings and encouragement at the outset of this project but also for taking personal interest and for unhesitatingly providing any assistance that I might have requested of them from time to time during my stay at Uḍupi. I also wish to thank the junior *svāmīs* of the Phalimār and Adamār *maṭhas* in the same cue. To them, no amount of my grati-

tude can ever equal the overwhelming affection and hospitality they showered on me during my stay at Adamār. Being nearly three to four years younger than me, I felt humble and small before their mature outlook of life, devotion to God and their systematic and self-disciplined life as young monks. To H.H. Vibudheśa Tīrtha, the present senior *svāmin* of the Adamār Maṭha (during whose term-of-office I first visited Uḍupi in 1972) go my very special thanks for taking time off his otherwise very busy schedule and for patiently going over with me the contents of chapters six, seven and eight of this thesis during the evenings of his 1979 Cāturmāsya sojourn at Adamār Maṭha. I extend my thanks to my father's friend and colleague of forty years, Late Mr. C.R. Rao, former Chief-of-Mission of the ICAO for the Middle-East region. I also thank the former pontiff of the Kukke-Subrahmaṇya Maṭha who abdicated recently, and the pontiffs of the Gokarṇa and the Kāśī *maṭhas* for providing me with necessary information regarding their institutions. My acquaintances with the *svāmīs* of the Gokarṇa and the Kāśī *maṭhas* helped me a great deal in understanding the traditions of the often too neglected Gauḍa-Sārasvata Mādhva community.

Among lay persons, my inexpressible gratitude goes to Mm. Pt. Baṇṇañje Govindācārya, Director, Institute of Indian Studies, Uḍupi, for his tireless encouragement and unwaning enthusiasm to make my project a success. I would have to dedicate every chapter to him to express the nature of my gratitude. I remember with gratitude our several discussion sessions on various topics of mutual interest in the field of Indian philosophy and religion which used to go on at times well into the early hours of the morning. I also wish to thank my friend and colleague, Pt. P. Balarama Bhat, Librarian, Phalimār Maṭha, Uḍupi, for providing me with all the citations from the *Vādirājaguruvaracaritāmṛta* found in the footnotes of the third chapter of this thesis. To Pt. Subbarāya Bhaṭṭa, who was introduced to me by Pt. Baṇṇañje Govindācārya, I owe all my knowledge of the contents of chapter 5 of my thesis. I thank the learned *purohit* for patiently narrating to me the pontifical traditions of the Uḍupi *maṭhas* of which he has an encyclopedic knowledge that is strikingly remarkable. To the Ambalapāḍi Ballāḷa fam-

ly, I offer my personal thanks for their help on several occasions vhenever I required their assistance. Even there my very special hanks go to my friend Dr. Murāri Ballāḷa, the heir-apparent *akṣanātha* of Paścimālaya. My personal thanks also go to Ar. P. Vyasacharya, Divān of the Śirūr Maṭha (whose *maṭha* was n office at the Kṛṣṇa temple in 1979) for allowing my photograher to take pictures of the temple whenever and wherever he vanted to. I also thank Mr. Vyasacharya for taking time off his therwise busy '*paryāya*' schedule and personally introducing me o the *svāmīs* of the Kāṇiyūr and Kṛṣṇāpur *maṭhas* and making imself available whenever I wished to see him. In the same cue, I vish to thank Mr. P. Parashurama Bhat, my photographer, who irelessly accompanied me wherever I went and took snap-shots of vhatever I wanted him to, all purely as a personal favor to me. I lso wish to extend my thanks to Mr. and Mrs. M.R. Karnad and ther members of that wonderful family for all the hospitality they howed me and my friends when we were put at their beautiful ome at Ajjarkāḍ Uḍupi, on two of the several occassions that I isited Uḍupi. Next, I thank my teacher Dr. P. Nagaraja Rao of Chennai for formally introducing me to the *svāmīs* of the Pejāvar, Phalimār and the Puttige *maṭhas* and for providing me with the nitial impetus to go ahead with this project. Similarly, my thanks re due to my father's friend and colleague, the late Dr. U.R. Acharya, formerly of Lusaka, Zambia, for carefully going through he pages of the fully finished typescript of this thesis and offering is valuable comments.

At this end, my first thanks go to Prof. Alfred Hiltebeitel of George Washington University who carefully went through every age of this thesis and made the necessary corrections on the first raft. I am glad to note that the late Prof. William Cenkner of the Catholic University of America, who was my second reader, found he thesis useful in comparing it with the *maṭha* system of the Advaitins in which direction he has been undertaking some reearch work in the recent past. Finally, my thanks are due to Prof. ames Redington of Georgetown University who with his special nowledge of the Vallabha sect has made some interesting obser-

vations comparing the two sects of Vaiṣṇavism while reading through the typescript, despite his very busy schedule. To my parents, go my ultimate and unqualified thanks for encouraging me in all my academic pursuits so far. And ultimately, to the Lord Śrī-Kṛṣṇa of Uḍupi I owe it all.

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Notes

[1] S.N. Dasgupta, *A History of Indian Philosophy*, Vol. 4, p.viii.
[1a] Ibid, pp.179-80.

Uḍupi : Its Geographical Location and Legendary History

Uḍupi,[2] or Oḍipu, as it is known in the native and regional Tuḷu language is geographically located at 13 degrees 21 minutes North Latitude and 74 degrees 45 minutes East Longitude on the modern international world map. Officially, Uḍupi is the headquarters of the District of its own name, situated in the State of Karnataka in the Republic of India.

Popularly, Uḍupi is renowned throughout South India for two things: its pan-South Indian hotel industry network specializing in the most delightful dishes of South Indian vegetarian culinary, and as the site and location of one of the most famous Kṛṣṇa temples of South India. More specifically and technically of course, Uḍupi[3] is the holiest of the seven *puṇyasthaḷas* of the Paraśurāma-kṣetra[4], besides being the cultural hub of Tuḷunāḍ[5] and the historical birthplace and the spiritual rallying center of the Mādhva-Vaiṣṇava *sampradāya.*

According to the Sanskritists[6] , the town's local nomenclature, Oḍipu, is merely a native corruption of the Sanskrit Uḍupi. However, the anti-Sanskritists think otherwise. They forward the theory that 'Uḍupi' is a sanskritization of the more original native nomenclature of Oḍipu. The word '*oḍipu,*' in Tuḷu, has something to do with 'breaking,' and the anti-Sanskritists connect it with the miraculous incident that happened to Madhva seven centuries ago at Malpe Beach where he is said to have obtained a set of three icons, i.e. Śrī Kṛṣṇa, Balarāma and Janārdana, in yellow clay

mounds from a ship hailing from Dvārakā. The three icons were recovered by Madhva from inside these broken clay mounds. In fact, the icon of Balarāma installed by Madhva at Malpe is locally known as 'Oḍabhāṇḍeśvara' in the native Tuḷu meaning 'the Lord who came from within a broken rock.' Thus the anti-Sanskritists connect Oḍipu and Oḍabhāṇḍeśvara with that common incident.[7] Oḍipu or Uḍupi is naturally the location where the Śrī Kṛṣṇa icon was installed by Madhva. Anyway the theory forwarded by the anti-Sanskritists is still novel though not necessarily implausible and is yet to find its whole-hearted acceptance among the people. The theory of the Sanskritists is older and more widely accepted.

The Sanskritic etymology of the word 'uḍupi' is said to have been derived from the syllables *uḍu*' + √*pā*, meaning 'the protector of the starts' in Sanskrit. In other words, '*uḍupa*' is a Sanskrit term proper signifying the moon, who according to Hindu mythology is the common husband of the twenty-seven constellations in Hindu astrology. These twenty-seven constellations which form the harem of the moon are supposed to be daughters of Dakṣabrahmā. However, the asterism Rohiṇī is supposed to be the moon's favorite consort. Anyway, the story as to how the name of the moon came to be connected with this religious township of Uḍupi is preserved in the *sthalapurāṇa* of the town's oldest shrine — the temple of Candramauḷīśvara or Candreśvara, a sanctuary of the god Śiva who is the *kṣetrapāla* at Uḍupi. The temple's legendary history may be narrated as follows:

> 'Once the moon god, Candra or Uḍupa, is said to have become completely preoccupied in making love to his favorite queen Rohiṇī. In the process, his lordship totally forgot the very self-same conjugal duty to his other twenty-six wives. Tired of being ignored by their common husband, the twenty-six asterism goddesses went in congress and complained to their father Dakṣaprajāpati. The latter then immediately converted his filial love into a damaging action and cursed the moon-god to loose his radiance and slowly diminish in time into complete oblivion. The moon being overcome by the effects of Dakṣabrahmā's curse immediately resorted to Abjāraṇya (modern Uḍupi) (which was then a forest) and near a lake which later came to be known as Candrapuṣkaraṇī, he started doing severe penance and austerities propitiating the god Śiva. The lat-

ter was another son-in-law of Dakṣa (i.e. the goddess Dakṣāyaṇī being the daughter of Dakṣa and wife of Śiva), and had been insulted by his father-in-law on another occasion. Pleased with the moon's penance Śiva appeared in the form of a crystal *liṅga* and warded off the evil effects and toned down Dakṣa's curse on the moon. Thus, from then on the moon, instead of totally diminishing slowly, began to wax and wane every fortnight alternately. From then on the moon and Śiva became close to each other and the latter came to be known as Uḍupanātha or Candreśvara. The moon came to occupy the top of the Iśāna head — one of the five heads—of the god Śiva. From then on Śiva came to be known as Candradhara, Somanātha, Śaśidhara, etc.'

In fact, Monday is the favorite and the most auspicious of days to the god Śiva. Even today, devotees of Śiva visit his temple on Mondays and offer worship to him after *candrodaya* (moonrise). The *sphaṭika liṅga* may be seen even today. It is enshrined in the sanctum sanctorum of the Candramauḷīśvara temple. Thus the name Uḍupi became the nomenclature of this small religious town, as the moon-god performed his propitiatory penance to the god Śiva here, the living witness of which is said to be the Candramauḷīśvara temple at Uḍupi.

Though Uḍupi is the popular and official name of this town and Oḍipu is the native and regional one, the more classical name is Rajatapīṭhapura or Raupyapīṭhapura, which in Sanskrit means 'the city of the silver altar, seat or pedestal.' The city is known by this name because it is the location where a very ancient silver pedestal is enshrined on which is the Ananteśvara *liṅga*. The pedestal and *liṅga* are housed in the sanctum of Uḍupi's second most ancient and culturally very important shrine, the temple of Ananteśvara. This Ananteśvara temple is the original pre-Mādhva spiritual and cultural center of the Śivaḷḷi Brahmin community. In fact, the very word or term '*Śivaḷḷi*' is derived from the Kannaḍa compound '*śiva* + *beḷḷi*,' which means 'Śiva + silver' literally. Thus it directly denotes the silver pedestal in the Ananteśvara temple which was the spiritual center, or rather became one, of the migrant Śivaḷḷi community which in turn obtained this name precisely because it made the Ananteśvara temple the community's spiritual center.[8] The story of how this silver pedestal came into being, is

preserved in the *sthalapurāṇa* of the Anantesvara temple and may be narrated as follows:

> 'Once the legendary king Rāmabhoja who ruled over this region of the Parasurāma-kṣetra decided to extend his kingdom by performing the Asvamedha *yajña*. The chaplains of Rāmabhoja's court chose a plot of land on the west side of the Candresvara temple to serve as the *yāgabhūmi* for this major Vedic rite meant only for the royalty. It is customary for the patronizing monarch to plough the chosen *yāgabhūmi* initially as a sort of groundbreaking ceremony even before the preliminary activities for the *yāga* are begun. Thus as the king was ploughing the *yāgabhūmi*, a snake somehow got caught in the ploughshare and was instantly killed. The king Rāmabhoja was terrified at the thought that his *yajña* should commence with such an evil omen and also the fact that he had committed the rather grave sin of *sarpahatyā*. Rāmabhoja prayed day and night to Parasurāma and the god Śiva (who is Nāgabhūṣaṇa). The incident left Rāmabhoja deeply shaken. Then one night in answer to the monarch's sincere prayers Parasurāma and Śiva appeared in Rāmabhoja's dream and ordered him to do the following which would absolve him of his sin: (1) to build a silver pedestal and place it at the center of the chosen *yāgabhūmi* (2) to construct four Nāgālayas around Uḍupi (3) to donate his weight in gold to pious and worthy persons.'

All this the noble Rāmabhoja executed immediately and meticulously with sincerity and piety. Thus because he placed a silver pedestal in the center of the *yāgabhūmi*, Uḍupi became known as Rajatapīṭhapura or Raupyapīṭhapura. And because he donated his weight in gold on a balance, i.e. *tulāpuruṣadāna, tulābhāradāna*[9], etc., the land became known as Tuḷuva and its people, the Tauḷavas. Happy over Rāmabhoja's act, both Parasurāma and Śiva decided to appear together in unison as one entity and dwell there in spirit.

After Rāmabhoja's *yajña*, the area was forgotten in time and the silver pedestal lay buried and unattended. Then, once a pious, young, issueless couple of the Bhāradvāja *gotra* prayed to God for a son, the Lord appeared in their dreams one night and asked the pious couple to proceed the next day to Abjāraṇya in the Tauḷavadesa and upon bathing in the Candrapuṣkaraṇī and offering worship at the shrine of Candesvara, they should go behind this latter temple and pour milk in the center of the old *yāgabhūmi*

of Rāmabhoja. There they would find a silver pedestal with the images of serpents embossed on its four sides and this they should worship. The pious couple did as they were told and a *liṅga* appeared on the silver pedestal after their worship. This is the shrine of Ananteśvara at Uḍupi, the spiritual and cultural center of the Śivaḷḷi Brahmin community. It is after this incident that Uḍupi came to be known as Śivaḷḷi as well.

The story narrating the migration of the so-called Śivaḷḷi Brahmin community into Tuḷunāḍ is a more historical one when compared with the mythical legends connected with the origin of the Candreśvara and Ananteśvara temples. The migration took place during the reign and under the personal auspices of the Kadamba king Mayūravarmā, who it is said once invited the Sage Kāśyapa (according to some others the Sage Mārkaṇḍeya) to visit Tuḷunāḍ. The sage is said to have declined the royal invitation on the basis that there were no proper practicing Brahmins in the region. Mayūravarmā is then suppoed to have sought the august and benign counsel of the sage as to where proper Brahmins may be found so that he could import them and settle them in his land and afford them all the due facilities. The sage is then said to have suggested the Brahmins of Ahicchatrā (modern Ahicchatur) — eighteen miles west of Bareilly and seven miles north of Anola in modern Uttar Pradesh — the ancient capital of Uttarapāñcāladeśa. Mayūravarmā is said to have personally gone to Ahicchatrā and escorted the Brahmin community to Tuḷunād. On the basis of the Candravaḷḷi inscription, we may assign Mayūravarmā to circa 258 C.E. As promised to them earlier, Mayūravarmā provided these Brahmins of Ahicchatrā, who had left their familiar surroundings and migrated nearly two thousand miles just to please the pious king, with all the due facilities to pursue their spiritual and academic vocations and did his very best to make them feel comfortable and wanted in their homeland. The inscriptions say that there were thirty-two thousand Brahmins in all who migrated from Ahicchatrā to Tuḷunād.

After Mayūravarmā, his young minor son Candrāṅgada ascended the Kadamba throne. As a young boy Candrāṅgada was least interested in governing the land, let alone patronizing reli-

gion and enthusing over it. The state of affairs in Tuḷunāḍ fell into bad times as each minister vied with the other to gain control and influence over the young minor king. Amidst this power struggle and politicking, the Ahicchatrā Brahmins felt totally neglected and unwanted in the new regime. Convincing themselves that they had seen better days in this new and strange land, they decided to return en masse back to Ahicchatrā. And thus they remigrated back to their original home. Meanwhile Candrāṅgada had taken control over the state of affairs in Tuḷuva. He immediately saw his mistake and at once went up to Ahicchatrā to get back his father's lost spiritual and academic treasure. Upon requesting, entreating and ensuring them, the Brahmins of Ahicchatrā decided to make their second and final migration to Tuḷunād. According to the Mangalore version of the *Grāmapaddhiti*, Candrāṅgada re-imported two hundred and seventy-two families from Ahicchatrā back to Tuḷunād. Candrāṅgada then settled them in thirty-two villages throughout Tuḷunād, but the bulk of them chose to settle in Śivaḷḷi (Uḍupi) itself. One hundred and twenty out of the two hundred and seventy-two families settled at Uḍupi itself and made the Ananteśvara temple the spiritual center for the entire community. Thus, as a majority chose to settle in Śivaḷḷi (Uḍupi) itself, the Ahicchatrā Brahmins of Uttar Pradesh came henceforth to be called as the Śivaḷḷi Brahmins of Tuḷunād.[10]

Though Sanskrit continued to be their liturgical, religious, cultural, and academic language, like all South Indian Brahmin communities who migrated from northern India at one time or another and under different circumstances and for various reasons, the Brahmins of Ahicchatrā picked up the local Dravidian vernacular as the common language of their everyday life over a given number of generations. The slow changeover was warranted by a social necessity, for otherwise it was impossible to communicate with the non-Sanskritic Dravidian natives. However, though they gave their own special twist and developed their own Brahminical variant or dialect of the Dravidian language that they adopted for use in their daily lives, they nonetheless scrupulously and meticulously safeguarded, maintained, and handed down their precious Aryan heri-

tage through the successive generations. This was greatly facilitated by the fact that these migrant South Indian Brahmin communities who settled south of the Vindhyas often secluded themselves in their self-made ghettos or *agrahāras* and quietly practiced their religion and academic interests only in Sanskrit, supported by the patronage of various enterprising monarchs like Mayūravarmā and his son. The South Indian Brahmins kept their purity by intermarrying only among themselves, refraining as well from the royalty and nobility who patronized them. Their later religious ideologies and affiliations, along with the cultural backgrounds among the Brahmins of South India themselves, kept them from intermarrying with each other, even though each was as Brahmin as the next. This practice continues to this very day.

Candrāṅgada settled the Ahicchatrā Brahmins in thirty-two villages throughout Tuḷuva. He initially divided Tuḷuva into two parts — east and west — and gave sixteen villages in each division. Sixty-five families settled in the sixteen eastern villages granted, and two hundred and seven families settled in the western sixteen villages of Tuḷuva. Śivaḷḷi was among the sixteen western settlements. Of the two hundred and seventy-two families, fifteen of them were of a prestigious standing in the community and all of them settled in Śivaḷḷi which might have been one of the reasons why a great majority of the Ahicchatrās settled in Śivaḷḷi (Uḍupi) itself, thus giving the name 'Śivaḷḷi Brahmins' to the whole community. As to the Mangalore version of the *Grāmapaddhiti*, the distribution of the sixty-five families in the sixteen eastern villages of Tuḷuva is as follows: Śrīpāḍi, 5; Vaḍil, 2; Nāḷa, 2; Karandūr, 2; Ujjari, 8; Kuñjamārga, 8; Kokkaḍa, 4; Rāmiñja, 4; Puḍe, 4; Baḷpa, 3; Ernāḍ, 4; Iḍekedu, 6; Kemmiñja, 1; Pāviñja, 2; Śrīyāḍi, 5; Koḍipādi, 5. Similarly, the distribution of the two hundred and seven families in the sixteen western villages of Tuḷunāḍ is as follows: Karevūr, 8; Maraṇi, 2; Kaḷavināḍ, 2; Pāḍi, 4; Kūḍil, 4; Mogebail, 4; Mittanāḍ, 4; Nīrmārga, 8; Śrīmantūr, 7; Teṅkala, 8; ŚIVAḶḶI, 120; Ajapur, 8; Nīlāvar, 8; Koṭa, 10; Kandāvar, 2.

Also, the names of the fifteen most prestigious families of the 'Ahicchatrā-Śivaḷḷi' Brahmins are: Baṇṇiñjettāya (into which was

born Hastāmalaka, the first pontiff of the Puri Maṭha founded by the great Śaṅkarācārya); Korenāya, Maraḍittāya, Śivattāya, Ālevūrāya, Koḍañcattāya, Maḍipuḷittāya, Mañjattāya, Śaraḷḷāya, Kuttubuḷittāya, Sagarittāya, Teṅkillāya, Kuñjittāya, Kuñjūrāya, and Naḍḍantillāya (into which was born Madhvācārya).[11]

Since there were one hundred and twenty families settled in Śivaḷḷi proper, this in itself was divided into several sub-villages in and around Uḍupi who all came under the jurisdiction of Śivaḷḷi itself. The Ananteśvara temple at Uḍupi became the spiritual and cultural center for the entire two hundred and seventy-two families of the Śivaḷḷi Brahmin community. Two *pakṣanāthas* or *pālayagāras*, i.e., administrative chieftains, were appointed to look after the affairs of these thirty-two villages. These are the two famous Ballāḷa families of Cittupāḍi and Ambalapāḍi. The latter is also known as the Niḍambūr Ballāḷa family. The Cittupāḍi Ballāḷa family was to be in charge of the sixteen eastern villages and their official residence at Uḍupi was known as the Pūrvālaya, while the Ambalapāḍi Ballāḷa family was given the charge of the sixteen western villages and their official residence at Uḍupi was known as the Paścimālaya. Both the *pakṣanātha* posts are hereditary and are passed on to the eldest living male heir or to the eldest and nearest living male relative of the present Ballāḷa. Both the families were converted to Mādhvaism by the great Ācārya himself.

The Śivaḷḷis may be recognized either by their typical family names ending with '*āya*' or by their professional surnames of which the most commonly found and prominent ones are: Ācārya, Aḍiga, Aitāḷa, Ballāḷa, Bairi, Bhaṭṭa, Purāṇik, Tantri, Uḍupa, Upādhya, etc.

We do not know exactly when the Śivaḷḷi community came under the influence of the Bhāgavata *sampradāya* and adopted the cult as the official religion of the community, but it seemed to have struck rather deep roots among the Śivaḷḷis as a whole by the time Śaṅkara appeared on the Hindu religious scene. However, when Śaṅkara did appear on the scene revitalizing the Hindu faith by his whirlwind crusades throughout India, the Śivaḷḷis with little resistance seem to have adopted his Advaita Vedānta and furthermore,

his all encompassing Smārta-Pañcāyatana *sampradāya*. The bondage between Śaṅkara's Māyāvāda and the Śivaḷḷi community was reinforced all the more by the fact that one of Śaṅkara's four most favorite monastic disciples, Hastāmalaka, who subsequently became the first pontiff of the Puri Maṭha, hailed from the Baṇṇiñjettāya family of the Śivaḷḷis. The 68th chapter of the *Śaṅkaravijaya* of Anantānandagiri tells us that Hastāmalaka was relegated by Śaṅkara to propogate the cause of the latter's Advaitabrahmavāda in Tuḷunāḍ and bring it under the aegis of his Smārta-Pañcāyatana-*sampradāya*. Hastāmalaka is said to have established an icon of Veṇugopāla at Ādi-Uḍupi and introduced the *pañcāyatana* form of worhip in the temples of Tuḷuva. This Veṇugopāla icon is undoubtedly one of the earliest Kṛṣṇa images of this region. This later came under the custody of the Kuñjittāya family who ultimately surrendered it to the Mādhvite ecclesiastical authorities at Uḍupi.[12] Today it lies in the northeast corner of the sanctum sanctorum of the Śrī Kṛṣṇa temple at Uḍupi. Both Hastāmalaka and Prabhākara Bhaṭṭācārya, the alleged author of the *Grāmapaddhiti* and a close associate of the great Advaita *pratiṣṭhāpanācārya*, actively engaged in fulfilling Śaṅkara's mission in Tuḷunāḍ. Many *maṭhas*[13] were established and instituted to administer and guide the people of Tuḷuva in Śaṅkara's new philosophy and religion. Most of these subsidiary *maṭhas* belonged to the Smārta-Bhāgavata *sampradāya* preaching Advaita in philosophy and *pañcāyatana* in religion and were so tailored as to be sensitive to and at the same time cater to the local customs, beliefs and traditions. These were then brought under the spiritual jurisdiction of the Dvārakā Maṭha and not the Śṛṅgeri Maṭha, as one would naturally be inclined to expect, since Tuḷunād is in the southern part of India.[14] The lineage of monks governing the Smārta-Pañcāyatana *maṭhas* of the Paraśurāma-kṣetra belonged mostly to the 'Tīrtha' and 'Āśrama' suborders of the *ekadaṇḍī sannyāsins*, both of whom are affiliated to the Dvārakā Maṭha. Thus the Paraśurāma-kṣetra was relegated under the jurisdiction of the Dvārakā Maṭha and not the Śṛṅgeri Maṭha. The Ananta maṭha at Uḍupi was one such Smārta-Pañcāyatana Advaitic Śivaḷḷi institu-

tion presided over by a lineage of monastic abbots belonging to the 'Tīrtha' suborder. This was attached to the Ananteśvara temple at Uḍupi — the spiritual and cultural center of the Śivaḷḷis — and which commanded the allegiance of a great majority of the Śivaḷḷis being attached to the community's spiritual and cultural center as it was. The last abbot of the Ananta Maṭha before the advent of Madhva, whose new doctrine changed forever the religious course of events in Tuḷuva, was one Puruṣottama Tīrtha (alias Acyuta-prekṣācārya). The latter initially ordained Madhva to succeed him on the *pīṭha* of the Ananta Maṭha when he himself was converted into the latter's new cult. The Ananta Maṭha thus ceased to exist as an apostolic institution of Śaṅkara's Advaita Vedānta and his Smārta-Pañcāyatana *sampradāya*. Instead, it became the birthplace of Madhva's Dvaita Vedānta and the spiritual rallying center of his Brahma-Vaiṣṇava *sampradāya*, especially after the installation of a unique image of Kṛṣṇa in the premises of this *maṭha* in 1278 C.E. Henceforth, the *maṭha* became known as the Srī Kṛṣṇa Maṭha of Uḍupi.

Today there exists in Tuḷunād only two *maṭhas* of the old Smārta-Pañcāyatana *sampradāya* as relics of the obsolete Bhāgavata cultus. They cater to a very small section of the Śivaḷḷis still adhering to the old Smārta fold of the pre-Madhva times. These go by the names of the Bāḷakudru Maṭha in Uḍupi *tāluk* and the Eḍanīr Maṭha in Kāsargoḍ *tāluk* located in Karnataka and Kerala respectively.[15] In fact, the Bāḷakudru Maṭha is the oldest institution of the Smārta-Bhāgavata *sampradāya* in Tuḷunāḍ.[16] Somehow it never became 'Mādhvised' and has remained a prominent rallying center of this small minority of Śivaḷḷis still adhering to the pre-Mādhva Smārta-Bhāgavata *sampradāya*.

Since the Tauḷava followers of Madhva and the Tauḷava Smārta-Bhāgavatas both speak Brahminical Tuḷu, both are Śivaḷḷis, both wear *gopīcandana* marks and *tulasī* rosaries, for an outsider it is difficult to tell them apart unless one's eyes are trained to distinguish them. Followers of Madhva wear *pañcamudrā*, *aṅgāra* and *akṣatā* on their bodies, while Smārta-Bhāgavatas wear only *akṣatā*. The latter still continue to conduct their worship according to the

old *pancāyatana sampradāya* and do not extoll Vāyu. The followers of Madhva not only extoll Vāyu but conduct worship according to the Āgama and the *Tantrasāra*. They are dedicated anti-Advaitins and are full-fledged Vaiṣṇavas both in precept (philosophy) and practice (religion). They uphold the complete supremacy of Viṣṇu and identify Him with the Absolute *brahman* of Vedānta. On the other hand, the Smārta-Bhāgavatas are staunch Advaitins and are Vaiṣṇavas only in their religion and theology and not in their ontology and metaphysics. Here they are dedicated Advaitins. Viṣṇu to them is only *saguṇa brahman* and not the absolute *brahman* which is *nirguna*, *nirākāra*, *nirviśeṣa*, etc. Naturally they are Māyāvādins as well. However both the *sampradāyas*, i.e., Mādhva and Smārta-Bhāgavata, follow the precepts of the *Bhāgavata Purāṇa* and extoll the bhakti-*mārga* preached therein.

Notes

[2] Popularly spelt in India as Udipi, is a mis-spelling of the word and is orthographically incorrect. The correct diacritical spelling is Uḍupi.

[3] The small religious township of Uḍupi is currently accessible by all four means of modern transportation, viz. road, rail, air and sea. However, all access by air is only upto Mangalore, the big commercial center, city and port nearest to Uḍupi. It is roughly 30 miles due south of Uḍupi. It is the second largest city in the state of Karnataka and is the headquarters of the South Kanara Region, a bulk of which forms Tuḷunāḍ. Uḍupi is situated directly enroute the Bombay-Trivandrum West Coast National Highway which is the 'Main Street' of the Paraśurāma-kṣetra. This trunk road serves one of the most scenic parts of the Indian sub-continent. This is the only part of India, where the densely forested mountain-chain viz. the Western Ghats and the sea are so close to each other. And the Paraśurāma-kṣetra is the only long and flat piece of real estate sandwiched in between these two marvellous creations of nature. The trunk road runs exactly parallel to the Malabār coast. There are buses run by private agencies every night between Bombay and Mangalore (via Uḍupi) and between Bangalore and Uḍupi (via Mangalore). The bus services especially between Bangalore and Uḍupi are excellent and is an overnight journey via Hassan through the Śirāḍi sub-ghat. There are also buses every night from Mysore City to Uḍupi (via Mangalore) through the Bisle sub-ghat passing through Mercara. There are fast, efficient and direct broad gauge rail links between Bombay and Trivandrum (via Uḍupi) and Madras and Mangalore. There is also a meter-gauge direct rail link between Bangalore and Mangalore. There are also air services from Bombay, Bangalore & Trivandum to Mangalore. Private and public transportation services between Mangalore and Uḍupi are excellent. It is roughly about 45 minutes by private transport and an hour and fifteen minutes by public means between these two points. All buses to Uḍupi start from Mangalore City's main bus terminal at Hampanakaṭṭe. The buses are both fast and frequent. At Uḍupi, the city bus-stand is located on the northside of the town.

[4] Paraśurāma-kṣetra, is that strip of land along the West Coast of India which is located between the Western Ghats on the east and the Arabian sea on the West and stretching all the Way from Nasik (Maharastra) in the north to Kanyākumāri in the South. In some other versions, Gokarṇa (Karnataka) and Trivandrum (Kerala) are given as the northern and southern limits, respectively, of the Paraśurāma-kṣetra. For our purposes we shall take the former and the more common version. Ancient oral tradition, literary works and epigraphical sources are all unanimous in calling this region of India as the Paraśurāma-kṣetra.

Paraśurāma, the anti-Kṣatriya champion of Brahminism, was born as the son of the sage Jamadagni and his beautiful wife Reṇukādevī. He is also known as Jāmadagnya and Bhārgava-Rāma. The first name tells us as to who he was fathered by and the second one the clan which he hails from. He is known as Paraśurāma because his favorite weapon is the axe. Paraśurāma is considered as an incarnation of God by the Vaiṣṇavas. Historically speaking, Paraśurāma seems to have existed at a time when Brahmin-Kṣatriya relations were not at all that cordial. In a war of mutual vengeance and vendetta between the *ubhayavīryas*, as the two principal castes of Hinduism are jointly known, Paraśurāma seems to have been the chief hero of Brahminism and ultimately leading them to victory after vanquishing the Kṣatriyas. Hindu mythology tells us that he traversed the earth twenty-one times, the purpose of which was to obliterate the Kṣatriya caste from the face of this earth. And this death-dealing mission he is said to have accomplished successfully. And it was this ghory mission that was directly instrumental in Paraśurāma creating the said *kṣetra*.

The mythological incident is clearly narrated or alluded to in the following literary sources: the Vana (150) and the Śānti (3) *parvas* of the *Mahābhārata*, the *Matsya Purāṇa* (chapters 42-44), the *Agni Purāṇa* (3:326), (4:12) and (5:14); the *Bhāgavata Purāṇa* (9:18), the *Padma Purāṇa* (4:268), the *Viṣṇu Purāṇa* (pgs.401-404), the entire *Sahyādri kāṇḍa* of the *Skanda Purāṇa* and the *Raghuvaṃśa* (4:53,54 and 58) (6:42) (11:38-41 & 66-67) of Kālidāsa. The incident may be narrated as follows: 'Once, the king Kārtavīrya, also known as Sahasrabāhu-Arjuna, because he had been endowed with a thousand arms by Dattātreya, ruler of the Haihaya tribes with his capital at Māhiṣmatī, came to the hermitage of Jamadagni (the site and location of which, the *Mysore Archeological Society Report* for 1926 pgs. 1-2 has identified with the small hamlet of Pāḷya 12 miles west of the city of Hassan, Hassan District, Karnataka). He was received by Reṇukā, wife of the great *ṛṣi*, with all due respect. but Kārtavīrya, filled with pride of his valor, in return to her hospitality carried off along with him, by violence, the calf of the milch cow of the sacred oblations and cast down the tall trees surrounding the hermitage. Bhārgava-Rāma, on being told by his father about the cow, killed the king. The sons of Kārtavīrya revenged the death of their father by attacking the hermitage of Jamadagni, and slaying the old ṛṣi when Paraśurāma was away. Rāma in sorrow vowed to extirpate the whole Kṣatriya race. He killed the sons of Kārtavīrya, and thrice seven times cleared the earth of the Kshatriya caste; and with their blood filled the five large lakes of Samantapañcaka, from which he offered oblations to the race of Bhṛgu. Here he saw his sire once again; and on being told by him what to do, Paraśurāma offered a solemn sacrifice to the king of the gods, and presented the earth to the ministering priests, thru the sage Kaśyapa who was their leader. Having given the earth to Kaśyapa, the latter desired him to depart as there was no dwelling place for him in it, and to repair to the seashore of the south." (the above has been cited from, *Ancient Karnāṭaka* Vol.1, *History of Tuḷuva*, by Dr. B.A. Saletore pgs. 10-11). Knowing that it is adharmic and improper to stay on the land that has been duly and ritually gifted away, Paraśurāma retired to the western sea-shore and here in what is now the inland township of Tīrthahaḷḷi, in the Shimoga District of Karnataka, he is said to have held his famous colloquy with the Ocean-king, demanding the sea to recede back and accede to him some land where he can live on. (*Mysore Gazetteer* Vol.1 pg.276). Once the Ocean-king and Paraśurāma had struck a deal as to how

much land should be acceeded, the latter stood at Tīrthahaḷḷi and aimed his axe at the Arabian Sea. The Paraśurāma-kṣetra was thus created."

The dimensions of this newly created region of Paraśurāma are given as being 100 *yojanas in* length stretching from Nasik in the North to Kanyākumāri in the South; and 3 *yojanas* in breadth from the Sahya mountain to the Western Sea. (*Ancient Karnāṭaka*, Vol.1, pg.26). This Paraśurāma-kṣetra is one of the most scenic regions of India and is filled with an evergreen and lush tropical beauty. On its eastern side is the unbroken, dense and steep Western Ghats and on the West is the Arabian Sea. It is opulent and magnificient as far as its scenery is concerned. It is surprising that it is a uniform strip of flat land between a very dense and craggy unbroken mountain chain on the one hand and a very rough sea on the other. Its various inhabitants from North to South are a very handsome, hardworking and friendly people. Traditionally, the Paraśurāma-kṣetra is divided into seven regions: Saurāṣṭra, Karahāṭa, Koṅkaṇa, Haiva, Karnataka, Tuluva and Kerala. These are collectively refered to as the Saptakoṅkanas.

As per the cultural geography of India in this region, the Paraśurāma-kṣetra includes, Marāṭhavāḍa, Koṅkaṇadeśa, Tuḷunāḍ, and Keraḷa-pradeśa. As per the political geography of this region, the Paraśurāma-kṣetra includes, the southwestern districts of modern Maharashtra, the union territory of Goa, the two coastal districts of modern Karnataka and the entire state of Kerala. The principal languages of this region are, Marāṭhi, Koṅkaṇi, Kannada, Tuḷu and Maḷayāḷam. It is today the homeland of eight Brahminical groups: the Citpāvans, the Sārasvatas, the Gauḍa-Sārasvatas, the Havyakas, the Koṭas, the Koṭeśvaras, the Śivaḷḷis and the Nambudiris. All of them are either followers of Śaṅkara or Madhva. We should remember that both these great Vedāntic *ācāryas* were sons of the Paraśurāma-kṣetra. Śaṅkara (788-820 C.E.) hailed from among the Nambudiri Brahmins while Madhva (1238-1317 C.E.) hailed from among the Śivaḷḷi Brahmins and their two opposing schools of Vedānta have been the principal philosophies of the Brahmin communities of the Paraśurāma-kṣetra. It becomes clear from the history of these eight Brahminical groups, that each of these individual communities migrated at one time or another and under different circumstances, which goes to prove the important fact that none were native to the Paraśurāma-kṣetra. In fact they are collectively referred to as the '*navāyats*' or the 'new-comers'. Compared to other brahminical groups in other parts of India, the West Coast Brahmins are a very fair and handsome people. They are also known for their extreme religious attitude and clanish mentality. The Citpāvans are Marāṭhi-speaking and are all staunch followers of Śankara's Smārta-Pañcāyatana *sampradāya* owing their allegiance to the Śṛṅgeri Maṭha. The Sarasvatas are Koṅkaṇi-speaking and again are all followers of Śaṅkara but owing allegiance to the Citrāpur-Śirāḷi Maṭha. The Gauḍa-Sārasvatas are also Koṅkaṇi-speaking. A great majority of the Gauḍa-Sārasvatas are Mādhvas and are administered by two separate maṭhas exclusively meant for these Koṅkaṇi-speaking followers of Madhva. I have briefly dealt with them in Appendix 2 of this thesis. However, a small minority of the Gauḍa-Sārasvatas still adhere to the old Smārta fold. They owe their allegiance to the Kaivalya Maṭha. The Havyaka and the Koṭa Brahmins are both Kannaḍa-speaking and are also Smārtas. The Koṭeśvaras speak Kannaḍa and became converts to Mādhvaism in the 16th century C.E. They all owe allegiance to the Sode Maṭha of Uḍupi. The Śivaḷḷi community is the focus of our attention, for it is in this community that Madhva took birth. They are Tuḷu-speaking and naturally enough are staunch followers of the Mādhva-Vaiṣṇava *sampradāya*. The Nambūdiris are Maḷayāḷam-speaking and are staunch followers of Śaṅkara owing their allegiance to the Śṛṅgeri Maṭha. The Mīmāmsaka *ācārya*, Prabhākara Miśra, also came from among these people as did the celebrated Śaṅkara.

All eight West Coast Brahmin communities unanimoulsy acknowledge and, in fact, are proud of their Paraśurāma heritage. Though linguistically and ideologically different,

there are many aspects of culture which these eight groups share in common that mark them as distinct from the rest of India's Brahmin groups. Right from their strikingly handsome and fair physique to their observance of ritual-purity, there is a whole list of things which are typical of the West Coast Brahmins. Also, the Paraśurāma-kṣetra has been, for a long time, a very sheltered and safe corner of India. It has practically suffered very little from invasions, especially from the Muslims and has remained rather intact as a cultural unit and evolved its own culture in comparision to the rest of India. Just as the Himalayas and the three seas have protected India, the Western Ghats and the Arabian Sea have shielded the Paraśurāma-kṣetra. Each one of these eight Brahmin groups has had a traditional spiritual center in the areas of their settlement.

[5] Tulunāḍ or Tuḷuva is one of the seven regions of the Paraśurāma-kṣetra. From the point of view of modern geography, it is comprised of five *tāluks* (counties) — Uḍupi, Mangalore, Puttūr, Kārkala, and Suḷya — of the old South Kanara District of Karnataka State and the Kāsargoḍ *tāluk* of the Cannanore District of Kerala State. Ancient political Tuḷuva, of course, stretched much beyond these cultural frontiers and wielded much authority and influence. Infact, ancient Tuḷuva is said to have had transoceanic contacts with the Mediterranean world. Ptolemy, the Greek geographer, seems to have been well acquainted with this region of India. In ancient history, Tuḷuva seems to have remained outside Aśoka's domain. The Ceras seemed to have controlled this region for some time and then it came under the rule of the Kadambas. It was during the rule of the Kadambas that the so-called Śivaḷḷi Brahmin community was imported into Tuḷunāḍ. However, the dynasty that played a dominant role and a prominent part in the histroy of Tuḷunāḍ is the Āḷupa. This important dynasty seems to have ruled Tuḷunād roughly from 450-1444 C.E. Though the Āḷupas seemed to have acknowledged the overlordship of the Vijayanagar Empire, the suzeranity seemed to have been quite normal and the Āḷupas maintained their independence rather well. Even after the decline of the Āḷupas, the Vijayanagar Enpire seems to have administered Tuḷuva as a separate unit until its decline around 1600 C.E. Tuḷuva then seems to have come under the influence of a feudatory dynasty called the Nāyaks of Ikkeri (or Keḷāḍi), one of the numerous spin-off Hindu feudatory states that emerged out of the political ruins of the once mighty Hindu empire of Vijayanagar. After the downfall of the Nāyak chieftains, Tuḷuva came under the rule of the Sultans of Mysore for a very brief periiod. This was the only time when the Muslins ruled over Tuḷuva. It was finally annexed into the British Empire in 1801 C.E..

The inhabitants of Tuḷunād are called Tauḷavas. The natives are of Dravidian stock, but the Brahmin community is very distinctly Āryan. Tuḷu a Dravidian language, closely resembling both Kannaḍa and Maḷayāḷam, is the vernacular of this region. It has a script which closely resembles that of Malayālam. However, ever since the Vijayanagar days, Kannaḍa language and culture has always cast shadow over Tuḷuva. Today, the official language of the Tuḷuva region, being an integral part of the state of Karnataka, is Kannaḍa. Tuḷu is merely colloquial now. Thus except for speaking, all reading and writing is done only in Kannaḍa. The Tauḷavas seem to be quite happy in being a part of Karnāṭaka, and until now there has been no separatist attitude or activity among them. Any celebration of Tuḷuva heritage or nationhood is purely cultural and non-political. I presume their cultural ties and links with Karnataka are too strong and ancient for any separatist activity. In fact, though they have culturally and regionally much in common with the Keralites, the Tauḷavas want Kāsargoḍ *tāluk* — the only Tuḷu-speaking area outside the state of Karnataka — to be acceded to Karnataka from Kerala so that the entire Tauḷava 'nation' may be under one modern political unit. Otherwise, Tuḷunād has always been the haven of political, religious, and social harmony and even today continues to be a quiet, safe, and secure corner of India. Its people are mainly agricultural in vocation and rural in life-sytle. Paddy, coconut, and

areca nut, bananas, mango, cashew, sandalwood, and fisheries are their main products. As in all Dravidian languages, Tuḷu, has its Brahminical and non-Brahminical variants, e.g., the word 'no' in its two Tuḷu variants are: *'iddi'* (Brahminical) and *'ijji'* (non-Brahminical). There are several sub-dialectical variants of the language as well, but these are of interest only to the linguist.

Tuḷunāḍ has always been one of the major centers of religious harmony in a basically very tolerant India. Nāgapūjā and Bhūtārādhanā (serpent and goblin worship) were the two dominant aborginal cults in Ancient Tuḷuva which have survived to this day and continue to enjoy a great deal of popularity among the Tauḷavas despite their adherence to the other major world religions. Four of the world's principal religious faiths have their following among the Tauḷavas: Hinduism, Jainism, Christianity, and Islam. Of these, however, the Hindus and the Jainas form the bulk of the Tauḷava populace. Among the two major sects of the Hindus; the Śaivas and Vaiṣṇavas, both were well represented in Tuḷunāḍ. Unlike other parts of India, the two pincipal Hindu sects seemed to have had a rather cordial relationship here. In fact, there seemed to have been even an attempt at synthesis between the two Hindu sects as is evidenced by the numerous temples dedicated to the syncretic deity Śaṅkara-Nārāyaṇa spread all over the Tuḷu country. The biggest of these Śaṅkara-Nārāyaṇa shrines in Tuḷuva is located at Koḍavūr and is the spiritual center of the Smārta Koṭa Brahmin community. This is the famous Śaṅkāra-Nārāyaṇa or Kroḍheśvara, of the seven *puṇyasthaḷas* of the Paraśurāma-kṣetra. It is also one of the four principal 'Nārāyaṇa' shrines of Karnataka, each one located in one of the four cardinal directions of the state. These are: Vīranārāyaṇa (Gadag in the north); Amaranārāyaṇa (Kaivāra in the east), Celuvanārāyaṇa (Melkote in the south), and Śaṅkaranārāyaṇa (Koḍavūr in west).

During the Hindu renaissance era, the great Śankara seemed to have had the least trouble in bringing Tuḷunāḍ under the purview of his Smārta-Pañcāyatana *sampradāya*. In fact, one of Śaṅkara's four favorite monastic disciples, Hastāmalaka, who became the first pontiff of the Puri Govardhana Maṭha, was a Śivaḷḷi Brahmin from Tuḷunāḍ. He hailed from the Baṇṇañjittāya family that adhered to the Bhāgavata *sampradāya*, as did a great majority of the Śivaḷḷi community before their conversion to Mādhvaism. However, Vaisṇavism received an unprecedented and tremendous fillip in Tuḷunāḍ with the advent of one of its greatest sons of all time, Madhvācārya. Both Śaivism and Jainism received a jolting setback and lost ground to Vaiṣṇavism due to the vigorous proslyetization and missionary zeal of Madhva and his followers. In fact, Tuḷunāḍ bacame one of the major strongholds and bastions of Vaiṣṇavism, especially after Vādirāja Tīrtha (1480-1600 C.E.), an ardent follower of Madhva and the twentieth pontiff of the Sode Maṭha of Uḍupi who made the Mādhva brand of Vaiṣṇavism a permanent and inalienable part of the Tauḷava culture and nation. In his long life-span of one hundred and twenty years he made a tremendous impact on the Tuḷuva nation and popularized Mādhvaism throughout Tuḷunāḍ by his personal image and charisma. He was a trenchant and unsparing critic of the Smārtas, Vīraśaivas, and the Jainas. Though it was Madhva who initially organized and institutionalized the unique and unparalleled ecclesiastical framework at Uḍupi, it was Vādirāja Tīrtha who finally systematized and standardized to its minutest detail the superb ecclesiastical organization and temple administration at Uḍupi as it is seen today. By securing landed property for the aṣṭamaṭhas of Uḍupi, both in and outside Tuḷunāḍ, he converted the pontiffs of these eight ordinary spiritual units into opulent and influential theocratic lords, thus making them a power to be felt in the country around. The lasting impression and permanent legacy he left behind after his long pontifical career made him a patron-saint of the Tauḷavas as a whole. He is today an integral part of Tuḷu history and culture. As Madhva today is a common property to one and all of his followers hailing from different regions and cultures and from various ethnic and linguistic backgrounds, the Tauḷava Mādhvas feel that Vādirāja Tīrtha is more representa-

tive of them than Madhva and extoll his image and project his personality at times overshadowing Madhva himself who was as much Tauḷava as Vādirāja Tīrtha. Thus Tuḷunāḍ became the birth-place of one of the three main schools of Vedānta and of one the two sects of South Indian Vaiṣṇavism (the other being the Śrī-Vaisṇava *sampradāya* of Rāmānuja, having its origin in the Tamil country).

[6] The opinion of the *paṇḍitas* of Uḍupi.

[7] Outcome of the conversation on this issue with Mm. Pt. Baṇṇañje Govindācārya who subscribes to this viewpoint.

[8] ibid.

[9] This practice of *tulābhāra*, the act of donating one's own weight worth of a particular commondity (e.g., rice, butter, coconuts, bananas etc.) as an act of propitiation for or upon the fulfillment of a devotee's desire, is a practice that is widely rampant in the temples of the West Coast, notably the temples of Guruvāyur (Kerala) and Dharmasthaḷa (Karnataka), where the *tulābhāras* of various commodities are not only undertaken daily but even hourly. We find Kṛṣṇa himself did it while testing the superiority of the affections of Rukmiṇī and Satyabhāmā toward him.

[10] *Ancient Karnāṭaka*, vol. 1 (*History of Tuḷuva*), pp. 296-300, 321-347.

[11] Ibid., pp. 301-302, 598-617.

[12] Quoting Mm. Pt. Baṇṇañje Govindācārya.

[13] A *maṭha* is an ecclesiastical unit peculiar to the sects of Vedāntic Hinduism. It is an assimilation or blend between the *gurukula* system of the ancient Hindus and the *vihāra* of the Buddhists. Its originator and founder was Śaṅkara (788-820 C.E.), who established the first four *maṭhas* of his Smārta-Pañcāyatana *sampradāya* in the four corners of India, thus dividing the sub-continent into four spiritual jurisdictions. Each *maṭha* was a pontificate with a defined laity. In other words, each was a spiritual kingdom with a pontiff who was its spiritual monarch. Only the pontiff was a monk and his spiritual government, consisting of *paṇḍitas* (scholars) and *purohitas* (clergymen), were married householders. The administrative and secular matters were handled by the *Sarvādhikārī*/*Śrīkāryam*/divān of the *maṭha*. It was the first such attempt at organized religion and ecclesiastical administration among the Hindus. A *maṭha* has the following functions to perform:

a. To defend, maintain and propagate the doctrines and dogmas of the sect.
b. To maintain a well-cataloged library of ancient manuscripts authored by the prominent doctors and scholastics of the sect.
c. To encourage and assist scholars in promoting the teachings of the sect.
d. To periodically convene and organize interscholastic dialectical tournaments among members of different sects.
e. To proslyetize and propagate its teachings by publishing the religious, scholastic, and polemical literature of the sect.
f. To act as centers of spiritual counselling.
g. To act as promoters of the Hindu cultural heritage.
h. To act as centers of scholastic, seminarian, and parochial education.
i. To enunciate the official standpoint on doctrinal matters.
j. To act as apostolic centers of church administration.

In choosing its pontiffs, the Hindu *maṭhas* follow two separate systems called the *samuccaya* and *vikalpa pakṣas*. According to the *samuccaya pakṣa*, the pontiff-to-be may already be a married man. He is usually a *paṇḍita* or *purohita* of the *maṭha*. Thus one of these *paṇḍitas* or *purohitas* is chosen by the present pontiff who ordains the former into monkhood and appoints him as his deputy. This deputy then assumes the pontifical office upon death of his predecessor. The criterion of choice is usually academic eminence.

According to the *vikalpa pakṣa* the pontiff-to-be should be a young man who has been a celebate and preferably in his pre-puberty years. The present pontiff, on the basis of the boy's horoscope and academic standing, chooses and ordains the young man into monkhood and thereupon appoints the young monk as his deputy. As usual, the latter assumes the pontifical office upon the death of his predecessor. In the meanwhile, the young monk receives all his training — religious, academic, official, and secular — under the preceptorial guidance of the pontiff.

Śaṅkara learned the smashing success of organized religion from the Buddhists, and viewing the success of the *maṭha* system of religious administration in the sect of Śaṅkara, the other Vedāntic *ācāryas* like Rāmānuja, Madhva, etc., adopted it into their sects as well. The *maṭhas* of Rāmānuja's Śrī-Vaiṣṇava *sampradāya* are of two types: monastic and non-monastic. The monastic ones follow the *samuccaya pakṣa* without a single exception. The Śrī-Vaiṣṇavas call their monastic institutions '*jīyar maṭhas*.' The non-monastic ones are hereditary and are passed on, i.e., the office of the abbot, from the present abbot to his eldest living male offspring. This process repeats itself in every generation. An issueless abbot may pass his apostolic office to his brothers' children or his male first cousins' children. By male first cousins, I mean the first male cousin on his father's side only. Thus here, unlike the monastic system, these non-monastic *maṭhas* that are peculiar to the Rāmānuja and Vallabha sects are more or less a family trust in which no member of the *maṭha's* laity may hope to hold the apostolic office. This system of a *gṛhastha-maṭhādhipati* is unknown in the sects of Śaṅkara and Madhva. The Śrī-Vaiṣṇavas call their non-monastic *maṭhas* '*Svayamācārya-tirumāligais*.' These may be found both among the Vaḍagalai and the Teṅgalai sub-sects of the Śrī-Vaiṣṇava Sampradāya, as is also the case with the *jīyar maṭhas*.

The *maṭhas* of the Śaṅkara and Mādhva sects without a single exception are all monastic. In other words, their *maṭhādhipatis* are always *sannyāsins*. However, both the *samuccaya* and the *vikalpa pakṣas* are followed. A *maṭha* practicing or adhering to the *samuccaya pakṣa* may at times follow the *vikalpa pakṣa* but the reverse is not true. Once a *maṭha* has traditionally adhered to the *vikalpa pakṣa*, it always sticks to it or abides by it. Among the Mādhva *maṭhas*, the *deśastha maṭhas* follow the *samuccaya pakṣa*, while the Śivaḷḷi and the Gauḍa-Sārasvata *maṭhas* strictly adhere to the *vikalpa pakṣa*.

There are two main orders in traditional Hindu monachism. They are *ekadaṇḍī* and the *tridaṇḍī* orders. The monastic pontiffs of the Śrī-Vaiṣṇava sect are all *tridaṇḍī sannyāsins*. The pontiffs of the Śaṅkara and Mādhva sects are all *ekadaṇḍī sannyāsins*. Śaṅkara founded ten sub-orders (*daśanāmis*) among the *ekadaṇḍī sannyāsins*. They are: Araṇya, Āśrama, Bhāratī, Giri, Parvata, Purī, Sāgara, Sarasvatī, Tīrtha, and Vana. The pontiffs and ordinary *sannyāsins* of his sect may belong to any one of these ten sub-orders. There are no ordinary *sannyāsins* among the Mādhvas. A *sannyāsin* among the Mādhvas is invariably a pontiff of a *maṭha*. The Mādhva pontiffs without a single exception belong only to the 'Tīrtha' sub-order.

An *ekadaṇḍī sannyāsin* has only one staff and is bereft of both *śikhā* (tuft) and *yajñopavīta* (sacred thread). A *tridaṇḍī sannyāsin* has three staves clubbed together and has a *śikhā* and a four-chorded *yajñopavīta*.

Śaṅkara made the following arrangement for his ten sub-orders in the four principal pontificates set up by him:

Jośī Maṭha

Spiritual Jurisdiction: Northern India
First Pontiff: Toṭakācārya
Insignia: '*Ayamātmā brahma*' (*Māṇḍūkya Upaniṣad* 2)
Presiding Deity: Lakṣmī-Nārāyaṇa

Veda: Atharva
Affiliated Sub-orders: Giri, Parvata and Sāgara

Puri Maṭha
Spiritual Jurisdiction: Eastern India
First Pontiff: Hastāmalaka
Insignia: *'Prajñānaṃ brahma'* (*Aitareya Upaniṣad* III:3)
Presiding Deity: Vimalā-Jagannātha
Veda: Ṛg
Affliated Sub-orders: Araṇya and Vana

Śṛṅgeri Maṭha
Spiritual Jurisdiction: Southern India
First Pontiff: Sureśvara
Insignia: *'Ahaṃ brahmāsmi'* (*Bṛhadāraṇyaka Upaniṣad* I:4:10)
Presiding Deity: Kāmākṣi-Ādivarāha
Veda: Yajus
Affliated Sub-orders: Bhārati, Puri, and Sarasvati

Dvārakā Maṭha
Spiritual Jurisdiction: Western India
First Pontiff: Padmapāda
Insignia: *'Tat tvam asi'* (*Chāndogya Upaniṣad* VI:7:7 etc.)
Presiding Deity: Bhadrakāḷi-Siddheśvara
Veda: Sāma
Affliated Sub-orders: Āśrama and Tirtha

The Paraśurāma-kṣetra came under the spiritual jurisdiction of the Dvārakā Maṭha and not the Śṛṅgeri Maṭha. (For a brief overview of the origin and organization of the Saṅkara church see H. P. Chakraborti, *Asceticism in Ancient India*, (Calcutta, 1973), pp. 178-186, from which some of the material of this footnote has been drawn.)

[14] Quoting HH. Vibudheśa Tirtha, the present pontiff of the Adamār Maṭha of Uḍupi.

[15] P.G. Bhatt, *Studies in Tuḷuva History and Culture*, (Uḍupi, 1975), p. xxviii.

[16] B.A. Saletore, *Ancient Karnātaka*, vol. 1 (*History of Tuḷuva*), (Poona, 1936), p. 451.

Ānanda Tīrtha
(1238-1317 C.E.)[17]
[aliases, Anumāna Tīrtha, Madhvācārya, Pūrṇabodha, Pūrṇaprajña, Sarvajñācārya, Śrīmadācārya, Sukha Tīrtha] : A Biographical Reconstruction

As distinct from the cases of Śaṅkara and Rāmānuja, there is only one work which is universally acknowledged and accepted throughout the Mādhva church as the sole official biography of Madhva. It goes by the name '*Sumadhvavijaya,*' and its authorship is ascribed to one Nārāyaṇa Pejattāya, better known in Mādhvite circles as Nārāyaṇapaṇḍitācārya, a junior contemporary of Madhva. Thus unlike the cases of the other two Vedāntic *pradhānācāryas*, there is not only one biography of Madhva but a contemporary one at that. As can be discerned by the name, Madhva's biographer was a Śivaḷḷi Brahmin hailing from the Pejattāya family and was the third son of one Trivikrama Pejattāya (alias Trivikramapaṇḍitācārya 1258-1320 C.E. of the hamlet of Kāvu near the village of Kūḍil in the Kāsargod *tāluk* of Tuḷunād. Trivikrama Pejattāya was a staunch follower of Śaṅkara's Advaita Vedānta whose conversion to Mādhvaism (circa 1300 C.E.), after being worsted by Madhva in a tough intellectual tournament lasting for fifteen whole days, became one of the highlights of Madhva's spiritual career and ministry. After this incident, the members of the Pejattāya family who were once dedicated Advaitins had now only bitter words for their old faith and became devout followers of Mādhvaism. Both Trivikrama and his third son, Nārāyaṇa, were gifted with an extraordinary talent in Sanskrit poetics, the standing

ɜstimonies to which are their works which have come down to us ɔday.[18] *The Sumadhvavijaya* of Nārāyaṇa Pejattāya is one such ıiece of magnificient Sanskrit poetry composed in sixteen cantos. Iowever it is only a pious biographical outline of Madhva's life ınd is by no means either exhaustive in content or historical in tructure. Thus, this is only one of our principal sources in recontructing the life and career of Madhva besides resorting to acepted oral traditions every now and then. This should suffice for ıur purposes.

Iadhva's life, Career and Works — A Biographical Reconstruction : Circumstances of Birth and Early Childhood

Nārāyaṇa and Vedavatī Naḍḍantillāya were a pious and humble ivaḷḷi Brahmin couple of rather modest means who lived at Kaḍiyāḷi, today a northern suburb of Uḍupi. They had two male ssues earlier both of whom were now dead and as such the beeaved couple together with their only living child, a daughter ıamed Kalyāṇīdevī, decided to move to the hamlet of Pājaka, loated some seven miles to the southeast of Uḍupi. Anxious to perpetuate the lineage of their ancestors, the Naḍḍantillāya couple sinerely wished for a male offspring. They thus resorted to the Anantesvara temple at Uḍupi and performed severe penance and usterities for twelve years continuously so that the deity might ıless them with a son.[19] Then one day, as the entire Śivaḷḷi comnunity had gathered for the annual Rathotsava festivities of Anantesvara — the community's patron deity then, at that shrine here became possessed a mute man with the spirit of Anantesvara vho climbed the *dhvajastambha* and all of a sudden loudly ırophesized by proclaiming the advent of the Savior Vāyudeva oon, on this earth.[20] Around eight months after this incident the ırayers and austerities of the Naḍḍantillāyas reached fruition and he deity Anantesvara blessed them with a beautiful male child. This was on a Wednesday afternoon of Āsvayuja-suddha-dasamī Vijayadasamī day) in the Hindu cyclic year of Viḷambī[21] (i.e., 238 C.E.). The joyous and thankful Naḍḍantillāya couple named heir handsome son Vāsudeva.[22]

The *Sumadhvavijaya* and the oral traditions preserved at Uḍupi both ascribe several miraculous episodes in the early childhood of Madhva. Once, when the infant Vāsudeva along with his parents and their friends were returning through the forest area to their hamlet a demonic spirit or ghoul is said to have confronted the party and told them that it would have sucked their blood if it had not been for the infant that was accompanying them, which now acted as their sole protector.[23] In another episode, the infant Vāsudeva was left in the care of a babysitter who herself was a young girl and not knowing how to pacify the crying infant fed it with a basketful of boiled horsegram and nothing is said to have happened to the infant.[24] In yet another episode the infant Vāsudeva is said to have held on to a milch cow's tail and gone-off into the forest, and to have safely returned in the evening without a single scratch.[25] Then again in another epiode the infant Vāsudeva is said to have paid-off his father's debtor by merely giving the latter a few tamarind seeds which are said to have turned into gold pieces to the amazement of one and all.[26] Then once again, it is told that the infant Vāsudeva went all by himself to Uḍupi via Koḍavūr and Baṇṇañje, and after having been discovered by his parents, who naturally queried as to who brought him to Uḍupi, the infant Vāsudeva is said to have replied that God alone was his escort.[27] Then another episode preserved in the oral tradition tells us that the infant Vāsudeva lifted two big slabs of stone, both of which may be seen even today at the seven century old Naḍḍantillāya home under the custody of the Kāṇiyūr Maṭha.[28]

Vāsudeva is said to have had his *akṣarābhyāsa saṃskāra* in his fifth year.[29] Both the slabs where he had his *akṣarābhyāsa* as well as the place where he paid off his father's debtor may be seen in the Naḍḍantillāya home at Pājaka even today. In another episode after his *akṣarābhyāsa*, the child Vāsudeva is said to have stood up before an assembled religious congregation and objected to the misinterpretation of the scriptures being sermoned upon from the pulpit. When challenged by the sermoning *paṇḍita*, the young Vāsudeva is said to have boldly interpreted those disputed passages without fear or favor, thus stunning one and all in the assembly.[30] Futhermore in another episode, the child Vāsudeva is said to have convinced his father about the meritorious sanctity of the household tank over the other four tanks created by Paraśurāma in

the vicinity of Pājaka. The pious Nārāyaṇa Naḍḍantillāya went regularly and religiously everyday to take a ritual bath in each one of those four holy tanks. But on a certain *dvādaśī* day called Sādhana-dvādaśī, when Vāsudeva's father had to make his usual day's *ekādaśī* fast, Vāsudeva is said to have intervened and told his father about the spiritual superiority of the household tank. To convince his father, Vāsudeva is said to have planted a sapling upside down and made it sprout. This is said to have convinced his pious father who named the household tank — which can still be seen at the Naḍḍantillāya home at Pājaka — after his son and called it Vāsudeva Tīrtha. From then on he bathed in this tank itself, and realized his son's spiritual greatness.[31]

Upanayana and Primary Education

In Vāsudeva's seventh year, the Naḍḍantillāyas decided to perform their son's upanayana *saṃskāra*. This was on Māgha *śuddha pañcamī* in the Hindu cyclic year of Krodhī[32] i.e., 1245 C.E. Vāsudeva was somewhat of a child prodigy and received his primary education under the preceptorship of a learned Vedic scholar of the Toṭantillāya family who lived in the hamlet of Kāpu some six miles to the south of Uḍupi. Many students came to receive their education under this learned tutor. Vāsudeva is said to have excelled over his fellow classmates both in academics as well as in atheletics. He is said to have always been ahead of his classmates in learning the Vedas and is said to have been a good swimmer and wrestler. At one point he is said to have corrected his teacher on the interpretation of the *Nārāyaṇopaniṣad*.[33] Vāsudeva is also said to have killed a serpent with his toe[34] — the location of which can still be seen near the Pājaka home to this day — and done away forever his tutor's son's acute headache, from which the latter used to be afflicted every now and then ever since his birth, by blowing air into the lad's ear.[35]

Initiation and Secondary Education

After nine solid years of primary education in grammar, rhetoric, literature, logic, and philosophy, the adolescent Vāsudeva was just overwhelmed by the innumerous and contrasting systems of

thought and all the more disgusted with Śaṅkara's Advaita Vedānta being thrust upon him. Having become totally dissatisfied with the ways of the world as well, the youthful Vāsudeva resolved to renounce the world and become a monk and thereby dedicate his life in championing the cause of theism and in combating Śaṅkara's Māyāvāda. Vāsudeva received his calling to join the monastic order in his sixteenth year and made known his intentions to his parents, who were totally stunned by their only dear son's drastic decision.[36] They tried their level best to convince Vāsudeva that his decision was rather hasty and thoughtless, that as their only son he owed it to them to look after them in their old age, and that it was his prime duty as the only male child in the family to get married and perpetuate the Naḍḍantillāya clan and thus please the ancestors of the lineage. They pleaded, begged, and even went down on their knees several times as an attempt to dissuade their son and win him over to their viewpoint of life, but Vāsudeva's decision was already made and his calling to serve the cause of the Hindu dharma had touched him deeper than the benign counsel of his parents. However, he agreed to postpone the taking of his monastic vows until his parents had another child, which the mystical Vāsudeva predicted would be a son. As soon as his younger brother was born, Vāsudeva promptly took leave of his parents and entered the Hindu monastic fold as a *sannyāsin* of the *ekadaṇḍī* order. Having sought the reluctant permission and blessings of his parents, the young Vāsudeva went to the Ananta Maṭha at Uḍupi. This was an Advaitic institution of the Smārta-Bhāgavata *sampradāya* presided over by a lineage of abbots of the 'Tīrtha' sub-order of the *ekadaṇḍī sannyāsins*, and was one of the main apostolic institutions having spiritual suzeranity over the bulk of the Śivaḷḷi community being attached to their spiritual center, i.e., the Ananteśvara temple. The present abbot of the Ananta Maṭha was one Puruṣottama Tīrtha (alias Acyutaprekṣācārya), who initiated the young Vāsudeva into *sannyāsa* on Vaiśākha-śuddha-tritīya in the Hindu cyclic year of Ānanda (i.e., 1254 C.E.) at the youthful age of sixteen. The young novice was then given the novel name Pūrṇaprajña.[37] Both for intellectual as well as for religious reasons the young novice Pūrṇaprajña now decided to undertake a pilgrim-

age to Hinduism's holiest city, Kāśī (modern Benaras) and thus set about to seek the formal consent and permission of the abbot Acyutaprekṣācārya, who is said to have immediately declined Pūrṇaprajña's request. The abbot insisted that Pūrṇaprajña first formally finish his education before undertaking any such venture. As for the religious reason for visiting Kāśī, i.e., to have a dip in the holy Ganges, Acyutaprekṣa is said to have prayed to the deity Ananteśvara who is said to have answered the abbot's prayers by miraculously bringing the holy Ganges to the Ananta-sarovara, the temple tank at Uḍupi situated near the ancient and holy shrine of Ananteśvara. It is today located adjacent to the Śrī-Kṛṣṇa temple on its eastern side. Corresponding with the very first occasion of this miraculous event, which is now called Bhāgīrathī *janmadina*, even today there is an ooze of fresh sub-terranian water on that day once every dozen years. Acyutaprekṣā thereby is said to have satisfied at least one of Pūrṇaprajña's reasons for visiting Kāśī.[38] The novice Pūrṇaprajña, then began his secondary education in scholastic philosophy under the able guidance of Puruṣottama Tīrtha himself. The *Iṣṭasiddhi* of Vimuktātmā, a tough treatise on Advaitic epistemology, was the first text which Pūrṇaprajña studied under the abbot. The bright but revolutionary-minded novice is said to have pointed out thirty-two mistakes of logical inconsistency in the text even before the tutoring even began.[39] A theistic minded Pūrṇaprajña could never accept the absolutist teachings of Śaṅkara, and before long the frequent disagreements between teacher and student over philosophical issues soon terminated the studies of the revolutionary young novice, who wanted to reinterpret the scriptures along totally new and theistic lines.

Pūrṇaprajña's Formal Ordination, the Defeat of the Two Cowardly Disputants and the Undertaking of the South India Tour

However it was Pūrṇaprajña's detailed, pioneering, masterly, and refreshingly new sermon on the *Bhāgavata Purāṇa* that deeply impressed Acyutaprekṣācārya, who now formally decided to ordain his bright young novice into a full-fledged monk of the

ekadaṇḍin order. Thereupon the novice Pūrṇaprajña was officially ordained as Ānanda Tīrtha.[40] Further, Ānanda Tīrtha's dialectical triumphs over some several other disputants earned for him the title of Anumāna Tīrtha from his preceptor.[41]

However the really big opportunity for Ānanda Tīrtha to prove his dialectical ability and skill showed up when two disputants — one Vādisiṃha, a member of the Nyāya-Vaiśeṣika school, and another, Buddhisāgara, a Buddhist monk — came to Uḍupi and challenged Puruṣottama Tīrtha to a philosophical duel. Ānanda Tīrtha decided to take on these disputants all alone and thus prove himself worthy to his preceptor. The newly-ordained monk so thoroughly and completely routed and worsted them in the debate that the two cowardly disputants fled Uḍupi overnight for fear that they would have to face Ānanda Tīrtha again the next day and accept defeat at his hands once more.[42]

Encouraged by his success, Ānanda Tīrtha decided to undertake a grand tour of the south which lasted for three full years from 1256-1259 C.E. He then requested his beloved preceptor, Acyutaprekṣācārya, to accompany him on this tour, to which the latter readily agreed. Enroute Ānanda Tīrtha and his preceptor are said to have visited Trivandrum, Kanyākumāri, Rāmeśvaram, Śrīmūṣṇam, Śrīraṅgam, and Kāncīpuram. Ānanda Tīrtha is said to have answered all his opponents and challengers, whom he encountered enroute his tour and who were mostly Advaitins, in a satisfactory and successful manner. It is while on this tour that Ānanda Tīrtha resolved to write a theosophic commentary on certain Vedic passages. He made this decision after successfully interpreting certain hymns from these most ancient and holy religious documents of the Hindus along pioneering and refreshingly new monotheistic and *adhyātmic* lines when challenged by certain hawk-eyed Smārta disputants while touring the Kerala country.[43] At Rāmeśvaram, where he spent one of his *cāturmāsya* sojourns along with Acyutaprekṣācārya, he is said to have successfully combated an Advaitin monk named Vidyāśaṃkara Tīrtha in a philosophical debate.[44] Ānanda Tīrtha is said to have ultimately returned to Uḍupi after visiting Śrīraṅgam and Kāñcī. Upon reaching Uḍupi,

Acyutaprekṣācārya, who was absolutely delighted at the grand success of the tour, conferred on his young and erudite monastic disciple the title Madhvācārya — a name by which he became famous and renowned throughout the Indological world as the founder and originator of the Dvaita school of Vedānta.[45] Madhva was then appointed by Acyutaprekṣa as the latter's heir-apparent on the throne of the Ananta Maṭha at Uḍupi. Madhva then confined himself to Tuḷunāḍ for the next six years, in which time he wrote the first of his thirty-nine works, the *Gītābhāṣva*, and dedicated it to his benign preceptor Acyutaprekṣācārya.[46]

First North Indian Tour

Somewhere around 1265 C.E., Madhva decided to undertake a tour of northern India. Seeking the permission and blessings of Acyutaprekṣācārya, Madhva set out on his first grand tour of the north. His ultimate destination was to be Badrināth in the Himalayas. However before proceeding on his grand tour of the north, he decided to ordain his long time disciple, who had been urging Madhva to give him *sannyāsa*. This, Madhva chose to do now and ordained his first ever monastic disciple under the name of Satya Tīrtha. The latter decided to accompany Madhva wherever he went and serve him for the rest of his career as Madhva's loyal servant and dedicated secretary. Thus Satya Tīrtha accompanied Madhva on his first north Indian tour. In general, his retinue was larger than the one that accompanied him on his South Indian tour. At the holy shrine of Badrināth in the lofty Himalayas, Madhva is said to have had a vision of the Vedāntic *sūtrakāra* and one of the most hallowed sages of Hinduism, Bādarāyaṇa-Vedavyāsa, who inspired Madhva to write a commentary on the *Brahmasūtras*. At this instance, Madhva is supposed to have left behind all his retinue at Badrināth and retired all alone to Uttarabadrikāśrama situated deep in the Himālayas for purposes of private study, meditation and solitude. The loyal Satya Tīrtha tried to follow his master but in vain.[47] It was several months before Madhva returned to Badrināth from his self-imposed solitary confinement to join his loyal retinue of

followers keenly awaiting their master's return. Madhva then dictated his famous *Brahma-sūtrabhāṣya* to the loyal Satya Tīrtha.[48] After its completion, the holy entourage then proceeded back to the south via Bihar, Bengal, Orissa and Andhra Pradesh.

While Madhva and his retinue were passing through the Āndhra country, a huge philosophical convention was being organized and convened by one Śobhanabhaṭṭa, a Marāṭhī-speaking Smārta Brahmin, a dedicated Advaitin who was the prime-minister of the Kākatīya dynasty of Warangal, at the city of Rājamahendri (modern Rajamundhry) on the banks of the Godāvari river. Scholars and savants from far and near were invited to attend this massive philosophical congress. The Kākatiyas patronized it and Śobhanabhaṭṭa presided over it. Another scholar who took active part in convening the conference at Rājamahendri was one Svāmīsāstrī, a Telugu-speaking Smārta Brahmin hailing from the township of Śrīkākulam or Śrīkūrmam in the Gañjām district of Andhra Pradesh. Svāmīśāstrī who was the son of the prime-minister of the kingdom of Kalinga (modern Orissa) was a man of diverse talents. He was an erudite scholar, a fine swordsman, a magnificent cavalier, an acute politician, and an able, tough and benign administrator. He too was a staunch Advaitin. Madhva came to know of the conference and decided to attend it. This was the first major public forum through which the new philosophy of Madhva became known widely to the world of the Sanskritic Hindu scholars. Madhva seemed to have made a rather deep impression on the assemblage of *paṇḍits* at Rājamahendri. This conference may be dated around 1270 C.E. More than this, both Śobhanabhaṭṭa and Svāmīśāstrī accepted Madhva's new interpretation of the scriptures and converted to his faith.[49] Both of them joined his entourage and accompanied him to Uḍupi, which they reached in 1271 C.E. Thus Madhva's first grand tour of the north lasted six years. Madhva then presented himself before Acyutaprekṣa, whose joy knew no bounds. He was deeply impressed by Madhva's new commentary on the *Brahmasūtras* and conferred upon the latter the title of Sukha Tīrtha. Madhva was now bent on converting his preceptor to his views. So a long and tough tournament in dialectics ensued between teacher

ind student in which Acyutaprekṣa ultimately conceded defeat hough after a rather fierce resistance.[50]

The Installation of the Unique Image of Śrī-Kṛṣṇa at he Ananta Maṭha at Uḍupi

After the conversion of his own preceptor, Madhva spent time n touring Tuḷunāḍ, tutoring his two formerly Smārta disciples vhom he had won over at Rājamahendri and writing his other vorks. After completing their tutoring, Madhva ordained Śobhana-hatta and Svāmīśāstrī into monkhood and named them Padmanābha and Narahari Tīrthas respectively. However the main ncident that took place during this part of Madhva's lifetime was he miraculous obtainment of a group of three holy icons by the Ācārya at Malpe Beach near Uḍupi.

While at Uḍupi, it was often the habit of Madhva to privately esort to the sea-shore and spend his time in prayer and meditation n total solitude on a rock facing the sea. On one such occasion vhen the Ācārya had finished his daily ritual ablutions and was engrossed in deep prayer, a violent storm broke out making the sea ossy and turbulent. At this time Madhva saw a merchant vessel ielplessly caught up in the whim of the hurricane and mercilessly eing tossed about in the stormy sea. The crew frantically signalled or help. Madhva seated on his usual rock at Malpe Beach saw the rantic SOS signals of the crew and seated in his place as he was, nerely waved a piece of saffron garment in his possession and like ı miracle the violent storm suddenly subsided completely. The sea ecame calm and the ship was saved. The captain and the crew aw from their vessel a lonely and radiant monk seated on a rock on this beach in front of them. They knew that the presence of this nonk alone had saved them and their costly merchandise and de-cided unanimously to wade ashore and duly offer their respects ind gratitude to this majestic monk seated on the shore. The cap-ain and the crew immediately offered their most reverential salu-ations to Madhva upon wading ashore. The captain then intro-luced himself as one Mainda by name and informed Madhva that

his vessel had originated at Dvārakā port in Gujarat. He then offered his personal gratitude, and also thanked him on behalf of the crew. He then asked Madhva what he wished to have from among the merchandise in the ship that he had saved. Madhva had merely to mention it and it would be given with honor and gratitude. At this point Madhva said that he wanted the three *gopīcandana* mounds that lay as weights in the ballast of the merchant vessel. The captain and the crew were amazed and stunned at Madhva's request, firstly because he rejected all their costly merchandise and secondly because he knew precisely what he wanted. The three *gopīcandana* mounds were duly delivered to Madhva by the captain himself. Then reoffering their prostrations and salutations, the crew along with their captain sailed away.[51]

The first *gopīcandana* mound contained an icon of Janārdana. Made of *śālagrāma-śilā* and measruing about 2 and 3/4 feet high, it is full of ornamental details and the tallest of the three icons obtained here. It is extraordinarily lovely and fascinating and Madhva consecrated it at the hamlet of Yermāḷ, some fifteen miles south of Uḍupi. Today, its shrine is located right along the West Coast National Highway. The second *gopīcandana* mound contained another *śālagrāma-śilā* icon, this time that of Balarāma. This is a *bālarūpa* icon measuring about 2.5 feet high. It has very few ornamental details. The right hand of the child Balarāma holds a ball of butter and the left hand is on its waist. This icon Madhva consecrated at Malpe itself. It was installed on the spot where there was originally an icon of the god Subrahmaṇya which was apparently removed by Madhva before consecrating this icon of Balarāma. The reason for this is given in the local *sthalapurāṇa* of the Oḍabhāṇḍeśvara temple now known as the Balarāma shrine at Malpe. According to the local legend, a man named Vibhāṇḍaka who was afflicted with the skin disease of leukoderma made an icon of Subrahmaṇya and meditated on the deity for the removal of the disease. Pleased by Vibhāṇḍaka's austerities, the god is said to have appeared and warded off the disease. Upon Vibhāṇḍaka's request, the god is supposed to have stayed in spirit in the local temple tank called Skandatīrtha-puṣkaraṇī curing any devotee af-

flicted with this disease if the person came and performed the due austerities at the shrine. In course of time, the icon of Subrahmaṇya, consecrated by Vibhāṇḍaka, developed a crack and the inhabitants of Malpe could not conduct worship to it any longer. They then requested Madhva to do something when the time became appropriate. Thus when the three icons were miraculously obtained by him at Malpe, Madhva decided to consecrate the icon of Balarāma at the shrine of Subrahmaṇya, whose icon was duly removed and thrown into the *puṣkaraṇī* in front of the temple. The *utsava mūrtī* of the Balarāma temple at Malpe still continues to be that of Subrahmaṇya. Here twelve priestly families were appointed by Madhva to care for the shrine of Balarāma. Only eleven of the twelve families converted to Madhva's cult while the twelfth one continued to adhere to the old Smārta-Bhāgavata *sampradāya*.

The third *gopīcandana* mound contained one of the most unique images of Śrī-Kṛṣṇa. It is also made of *śālagrāma-śilā* and is also a *bālarūpa* figure. It is the shortest of the three icons and measures one foot and eight inches high. No image of Kṛṣṇa in this form exists anywhere else in India. It is almost completely free from ornamental details. It has only a halo and no crown. It holds a staff in its right hand with a rope swung around its knees in its left. It is an image of Bālakṛṣṇa, right out of the *Bhāgavata Purāṇa*. Madhva took this icon of Śrī Kṛṣṇa to the Ananta Maṭha at Uḍupi, and here according to due Āgamic procedures, ceremoniously consecrated[52] it on Māgha-śuddha-tṛtīyā in the Hindu cyclic year of Īśvara (i.e., 1278 C.E.) The installation of the icon was done on the premises of the old Ananta Maṭha, which today goes by the name Uḍupi Śrī-Kṛṣṇa Maṭha. The holy icon stands there even to this day. After the installation of the Kṛṣṇa icon at Uḍupi, the two Śiva temples of Ananteśvara and Candreśvara lost prominence and receded into the background. Uḍupi primarily became a Vaiṣṇava *kṣetra* and the chief rallying center of Madhva's new and spreading cult. Today, Uḍupi is famous throughout the south as the site and location of this temple of Śrī-Kṛṣṇa installed by Madhva seven centuries ago.

Today there exists a dispute among the Mādhvas and the citizens of Uḍupi as to originally how the icon of Śrī-Kṛṣṇa was installed by Madhva at the Ananta Maṭha. The dispute concerns whether the icon was installed facing east or west. This doubt seems to have crept in after an incident that is said to have occurred in the sixteenth century C.E. when Saint Kanakadāsa is said to have visited Uḍupi and due to his low birth he was not allowed to get into the Śrī-Kṛṣṇa shrine. The saint is said to have sung the glory of God through soulful hymns of unblemished devotion from the outside. The songs are said to have caused the icon to turn around one hundred and eighty degrees and make two holes in the temple walls so that Kanakadāsa could get the *darśana* which was denied to him by the authorities. No one disputes the incident and the creation of the two holes in the temple walls, so that the saint could have his *darśana*, but what is disputed is the one hundred and eighty degree turn of the icon from east to west. The group that holds the view that the icon was originally installed facing east naturally vouches for the one hundred and eighty degree about-face turn of the icon to the west, which is how it stands today. The two holes are now permanently marked by two window-like fixtures called the '*kiṇḍis*' on the western walls of the shrine. Only through these may the public have a view of the icon today. The group that vouches for the 'originally facing the east' viewpoint shows the examples of the Ananteśvara and Candreśvara temples whose shrines also face east, thereby pointing out that Madhva could not have installed it facing west. The existence of a rear entrance, which is now closed and open only on the Vijayadaśamī days annually, supports their viewpoint. They maintain that this was the original entrance. To these standpoints their opponents, i.e. the 'originally consecrated facing west' group, denying the one hundred and eighty degree turn of the icon, point out that the two Śiva shrines are temples (*devālayas*) and not *maṭhas* as is the Uḍupi Śrī Kṛṣṇa Maṭha. The temples are supposed to have their sanctums facing east, while those of the *maṭhas* ought to face west as per tradition. To support this view, the 'west' group points to the sanctums of all the eight *maṭhas* situated around the Car Street; all of whom, without a single ex-

ception, have their sanctums facing west. Secondly, the rear door opens out into an adjoining chamber and not the sanctum of the Kṛṣṇa shrine *per se.* To the first, the 'east' group has no reply but to the second their counter-answer is that the icon has been removed and reinstalled at least three times since Madhva's original consecration seven centuries ago and that the location may have been shifted by several feet during reinstallation. Anyway, for now at least, the truth remains hidden and probably forever will, thus remaining one of those eternal and unsolved mysteries of history and antiquity. However the Kanakadāsa incident as such did most certainly take place and the two *'kiṇḍis'* along with a whole host of oral and literary evidence bear testimony to the fact that it occurred in the sixteenth century C.E.[53]

The three icons of Janārdana, Balarāma and Śrī-Kṛṣṇa which Madhva obtained miraculously at Malpe beach in the thirteenth century C.E., were all supposed to have been sculptured by Viśvakarmā, the celestial architect, on the orders of Śrī-Kṛṣṇa. The latter placed the order upon the behest of his dear wife Rukmiṇī, who wanted the *bālasvarūpa* images of her husband, Balarāma and Janārdana for purposes of worship. These icons were said to have been worshipped by Arjuna as well.[54] Anyway, after the submerging of Dvārakā under the sea at the end of Dvāparayuga, these icons got covered with the *gopīcandana* clay[55] and lay hidden near or under the sea, when these mounds were put in as weights in the ballast of a merchant vessel that set sail from Dvārakā and which was subsequently intercepted by Madhva on Malpe Beach. There is no doubt that they were lying for a long time unattended, for all three icons have the mark of having undergone saltwater corrosion for quite some time.

After the installation of the Kṛṣṇa icon at his *maṭha* in Uḍupi, both Madhva and the township started gaining prominence. Madhva did away with the old-style Smārta-Pañcāyatana *pūjā* and introduced the new *Tantrasāra* style of worship which he is said to have learned from sage Vyāsa. It has an impressive and appealing character to it and deeply influences the devotee. Its rituals were magnificent, spectacular, splendid and gorgeous and were meant for

overwhelming and creating awe in the devotee thereby bringing out the full majesty and glory of God. It is a strange admixture of Vedic, Āgamic and Tantric elements and is in a class by itself as Hindu ritual traditions go. In the same stride, Madhva completely outlawed temple prostitution and introduced the rigorous observance of the *ekādaśī* fasts. The fortnightly Hindu ritual fast day that occurs regularly on the eleventh day after every new and full-moon day is meticulously observed among the Mādhvas more than by any other Hindu sect.[56] Madhva also introduced the system of *piṣṭapaśu yajñas*, thereby banning the age-old Vedic practice of actual animal slaughter during sacrificial and sacramental rites. Animal images were made of flour and dough and used in the Mādhva Vedic rites and actual animal slaughter completely done away with. Madhva had such sacrifices performed to the objection of many orthodox critics. In fact, in his presiding over the first such sacrifice at the premises of the Ananteśvara temple at Uḍupi with his *pūrvāśrama* brother as *hotṛ* and his former teacher's son of the Toṭāntillāya family as the *adhvaryu*, an orthodox member of the prestigious Maraḍittāya family is said to have raised strong objections at Madhva's unorthodox ways and halted the proceedings of the sacrifice. The Ciṭṭupāḍi Ballāḷa, the Pūrvālaya Pakṣanātha, was called upon for *dharmanirṇaya* and *nyāyanirmāṇa*, and the *pakṣanātha* is said to have decided in favor of Madhva.[57] In acknowledgment of this timely favor, the Ācārya presented the Pūrvālaya Ballāḷa with a beautiful icon of Lakṣmī-Nārāyaṇa which is to this day worshipped at the household chapel of the Pūrvālaya Ballāḷa family with deep devotion and with the same detail and discipline as in the Uḍupi *maṭhas*. This way, Madhva is said to have presented icons to five other families as a token or gesture of appreciation and gratitude for various timely services and favors rendered to Madhva at various occasions in the promotion of his cult. These families are: the Toṭantillāyas of Kāpu in Uḍupi *tāluk* to whom Madhva gave an icon of Kuñci-Kṛṣṇa; the Nūrittāyas of Yerki in Puttūr *tāluk* who were given an idol of Keśava and the unique rights to administer the annual *taptamudrā* sacrament to themselves even though they are *gṛhasthas*, thus making them the

only Mādhva family to have had no affiliations with any *maṭha;* the Pejattāyas of Kāvu in Kāsargoḍ *tāluk* who were given an icon of Śrīkara and the conversion of whom became one of the red-letter days of the Mādhva calendar; the Yeḍapāḍittāyas of Neraṅki in Puttūr *tāluk* who were given an icon of Vāsudeva and the Kuṅgaṇṇāyas of Naḍḍantāḍi who were given an icon of Kṛṣṇa.[58] In the houses of these families, *pūjā* is conducted with the same detail and discipline as in the Uḍupi *maṭhas,* and the *svāmīs* of Uḍupi offer *pūjās* to these icons whenever they make an official visit to these households. Normally this is not done, but since these icons were given by Madhva himself, they are offered worship with all due reverence. This is because there is a tradition among the Mādhvas that no icon that has not been touched or consecrated by the god Vāyu or one of the authentic apostles of the *sampradāya,* is ought to be offered worship at all as it is considered bogus or pseudo. In acknowledged ancient shrines vouchsafed by tradition but under the custody of non-Mādhva priests such as in places like Tirupati, Puri-Jagannāth, Badrināth, etc., one may bow and offer worship to the deity but not partake of either the *tīrtha* or *prasāda* distributed there. Anyway, all the six families whom Madhva blessed with an icon were Śivaḷḷis.

Another important introduction into the sacramental cult of Mādhvaism is the annual *taptamudrā saṃskāra* where all Mādhvas are supposed to receive the five heated symbols of Viṣṇu — *cakra, śaṅkha, gadā, padma,* and *nārāyaṇa mudrās,* collectively referred to as the *pañcamudrās* — on their bodies by the pontiff of the *maṭha* to which the family has traditionally owed allegience to. It is an annual rite for the clergy and the laity to reaffirm their faith in the precepts and practices of Mādhvaism. The Śrī-Vaiṣṇnavas also follow this practice but in that sect, the sacramental rite is observed only once in a lifetime and besides only two *mudrās* — *cakra* and *śaṅkha* — are administered. This practice, in general, is peculiar to the two sects of South Indian Vaiṣṇavas (i.e., the sects of Rāmānuja and Madhva) and is totally unknown among the North Indian Vaiṣṇavas (i.e., the sects of Nimbārka, Vallabha and Caitanya). The Śivaḷḷi Mādhvas undergo the annual *taptamudrā* rite on Āṣāḍha-

śuddha-ekādaśī (also known as Prathama or Śayanī-ekādaśī) which roughly falls in the month of June-July. On this occasion the *sudarśana homa* is performed, and reciting the *sudarśana mantra* the pontiffs stamp the five heated seals resembling the five acouterments of Viṣṇu on the five signified places of the body of their clerical and lay disciples.

The Second North Indian Tour

Before proceeding on his second tour of northern India, Madhva seems to have ordained several of his disciples into *sannyāsa*. Prominent among them were Hṛṣikeśa and Upendra Tīrthas who later became the first pontiffs of the Phaḷimār and Puttige Maṭhas, respectively. The biography of Madhva mentions both of them as accompanying the Ācārya on his second tour of the North which lasted for a decade, 1280-1290 C.E. Also, before proceeding on his tour of the north, Madhva temporarily handed over custody of the Kṛṣṇa shrine to Padmanābha Tīrtha and dispatched Narahari Tīrtha to the latter's native land, i.e., the kingdom of Kalinga (modern Orissa) from where he was to fetch for the Ācārya, a set of very sacred, antiquated and valuable icons of Śrī-Rāma and Sītā, technically called the *mūlarāma* icons, which for a long time lay unattended in the treasury of the Kalinga court. The *mūlarāma* icons have a mysterious legend associated with them, and their origin is lost in fabulous antiquity. These icons are said to have been sculptured by the celestial architect Viśvakarmā on the order of god Brahmā, who wished to include these icons in his daily *daśāvatāra-pūjā* of Viṣṇu. Brahmā is then supposed to have given them as a gift to Manu, who in turn is said to have gifted them to Sūrya, who then gave them to the Īkṣvāku monarchs, who possessed them until Śrīrāma gave them to Hanumān, who then gave them to Bhīmasena, the hero of the *Mahābhārata*. Then for a time they were said to be unaccountably lost until they made their reappearance in the treasury of the Kalinga court.[59] Madhva now wished to have these very sacred icons in his possession, and thus he dispatched, appropriately enough, his lieutenent Narahari Tīrtha. Anyway the *mūlarāma* icons are metallic, unlike the icons obtained at Malpe

which are made of ammonite stone and are one of the most prized relics of Mādhvaism.

As Narahari Tīrtha reached Kalinga, the kingdom was in a state of political turmoil as the king had recently died leaving behind his young and beautiful pregnant queen. She stood totally confused, as power politics manifested itself in the form of gruesome political assasinations, duels and treachery among members of the Kalinga royalty and the viziers of the court, each trying to gain power, influence and supremacy in the kingdom. In order to stop this senseless bloodshed, the rivals and contenders for the throne of Kalinga came to an agreement that whomsoever the state-elephant should garland, that one would become king of Kalinga. After offering the garland at the feet of Jagannātha at Puri, the state elephant was given the garland, which to the amazement of one and all put it around the neck of Narahari Tīrtha. However the monk only agreed to rule as regent in the name of the young prince who had just been born and vowed to hand over the kingdom when the young heir came of age, which in the meanwhile he would rule as though guarding the throne for him.[60] Narahari Tīrtha ruled as regent of Kalinga for a dozen years, 1281-1293 C.E., which according to the Śrīkūrman inscriptions was a period of genuine peace and prosperity in the land. Through the twelve years of his regency, the monk-monarch ruled ably, wisely and justly and groomed and briefed the young heir in the art of statecraft. In 1293 C.E., Narahari Tīrtha duly coronated the young heir as king of Kalinga and handed over the reins of government to him. The young king and the queen-mother were genuinely thankful to this great monk and asked him what the latter would like as a parting gift. Narahari Tīrtha then asked for the *mūlarāma* icons which were given to him promptly. With these icons in his possession, Narahari Tīrtha returned to Uḍupi and duly handed over these sacred icons to his master who had just returned from his second tour of the North. Madhva, Padmanābha Tīrtha, Narahari Tīrtha, Mādhava Tīrtha and Akṣobhya Tīrtha — all worshipped these sacred icons for many years, until Madhva handed them over to the custody of his youngest *deśastha* monastic disciple, Akṣobhya Tīrtha, who became the first pontiff

of one of the main apostolic institutions of Mādhvaism above the Ghāṭs. Today, the *mūlarāma* icons are in the possession of the Rāyara Maṭha (originally the Pūrvādi Maṭha), and the Rāma icon is that *maṭha's* chief presiding deity. The Rāyara Maṭha, which is one of the three premier *deśastha* Mādhva *maṭhas* descended from Akṣobhya Tīrtha, is based at Mantrālayam in the Ādoni *tāluk* of the Kurnool District in Andhra Pradesh.

The ultimate destination of Madhva's second north Indian tour was also Badrināth in the Himalayas, as in the first tour. While going through the Yādava kingdom based at Devagiri, Madhva and his party seemed to have encountered some harrassment from the ruler, Īśvaradeva, who at that time was engaged in a social program of sinking wells along the highways and country roads throughout his domain for the benefit of transiting travellers who might be passing through his kingdom. However, Īśvaradeva had made it a rule that those travellers passing through his kingdom should physically participate in his program which after all was for their benefit. Īśvaradeva thus demanded of Madhva to sink a well which the Ācārya promptly refused, declaring that monks were exempt from labor according to Hindu religious laws. But when goaded and harrassed by the monarch, Madhva is said to have cast a spell upon the king which made the latter dig without stopping until the spell was revoked.[61] Similarly, Madhva is said to have combated highwaymen and wild animals whenever confronted by them in his travels.[62] The next major obstacle to Madhva and his party came when they swam the Ganges defying the orders of the Sultan of Delhi, Ghiyās-ud-dīn Balban (1266-1286 C.E.), who, as there was a war going on locally, had issued directives that none should cross the river without prior permission and anyone who did so would be promptly arrested by the sentinels and brought before him to be tried and put to death for disobedience. Thus according to these directives, the Sultan's guards arrested Madhva and his party and brought him and his group before Balban. Madhva is said to have conversed with the Sultan in fluent and chaste Persian and is said to have presented himself as an apostle of theism who took directives from none but God alone. The Ācārya's per-

sonality and sense of dedication to the cause of theism seemed to have deeply impressed Balban who then promptly paid his respects to this man of God and provided safe access with royal escorts to Madhva and his party through his domain.[63] The Ācārya and his party ultimately reached the holy shrine of Badrināth.[64] Here, Madhva again had a vision of the sage Vedavyāsa who is said to have asked him to write some more works and given him eight special *śālagrāmas*, called *vyāsamuṣṭis*, and several icons for worship. Madhva is then supposed to have visited Kāśī where he is said to have vanquished an Advaitic monk, named Amarendrapurī, in a debate.[65] He is then supposed to have moved northwest to Hṛṣikeśa (modern Rishikesh) and then to Kurukṣetra where he is said to have dug out a mace belonging to Bhīma in the battlefield.[66] Madhva is said to have ultimately returned to Tuḷuva via Gomantaka (modern Goa) where he is said to have converted many members of the Gauḍa-Sārasvata community into Mādhvaism.[67] He is then said to have returned to Tuḷuva after almost a decade of touring.

Raid and Burglary of Madhva's Library, its Restoration, The Great Debate at Viṣṇumaṅgalam Temple and The Conversion of Trivikrama Pejattāya

Unable to bear the rising popularity of Mādhvaism in the Tuḷu country and the whole scale conversions of towns and villages to the new cult of Mādhvaism through the crusading zeal and efforts of the Ācārya, two Advaitin monks, Puṇḍarīkapurī and Padmatīrtha conspired to steal Madhva's library. Their aim was thus to destroy all the 'malicious' literature that this sworn enemy of Māyāvāda had collected from all over India during his tours, as well as the works he had authored attacking mercilessly, without fear or favor, the great philosophy of Śaṅkara. Meanwhile, Madhva, after his second grand tour of the North, decided hereafter to confine himself to Tuḷuva and engage in active proslyetization and missionary work, and thus continue his spiritual ministry in his native land, thereby making the home ground safe and secure for his new cultus. Thus resolving, Madhva spent nearly two decades, 1290 and 1310 C.E., in persuasion of the above said ideal, and

visited every inhabited spot in Tuḷuva. In the process, at times he converted the entire populace of a given hamlet or village to his new cult. The two Māyāvādī monks, posing as saviors of Advaita, did all in their capacity to harrass Madhva. Puṇḍarīkapurī even decided to take on Madhva in a debate but proved to be no match for the Ācārya. That night the monk and his ally Padma Tīrtha raided Madhva's collections of precious and antique manuscripts and stole them. The next day, Madhva's loyal librarian, Śaṅkara Pejattāya informed Madhva of the burglary of the library. At this time, Madhva was observing his annual *cāturmāsya* sojourn at the temple of Viṣṇumaṅgalam in the Kāsargoḍ *tāluk* of Tuḷunāḍ where he and his favorite monastic disciple Hṛṣikeśa Tīrtha used to deliver sermons on the *Bhāgavata* every day. Disgusted with the petty behavior of the two Advaitin monks, of whom Padma Tīrtha was none other than the disciple of Vidyāśaṅkara Tīrtha (the Advaitin monk whom Madhva had vanquished at Rāmeśvaram while on his South Indian tour), the great Ācārya lodged a complaint with the local chieftain Jayasiṃha II, the feudatory ruler of Kumbaḷe. Jayasiṃha II immediately complied with Madhva's request and the latter's library was restored to him intact.[68]

Meanwhile, one Trivikrama Pejattāya, the prime minister of the Kumbaḷe chieftain and the elder brother of Madhva's librarian Śaṅkara Pejattāya decided to take on Madhva and challenged the latter to a debate. Trivikrama Pejattāya (better known as Trivikrama-paṇḍitācārya) was an extremely learned scholar and dialectician and a champion of Śaṅkara's Advaitavāda. He knew the *Brahmasūtras* cover to cover and had mastered the six systems of Hindu thought. Of the twenty-one existing commentaries on the *Brahmasūtras*, he had found Śaṅkara's to be the most perfect and satisfactory. Trivikrama had earlier heard of Madhva, his new doctrine, and his exploits and his interest in Madhva had increased all the more ever since his younger brother's conversion to Mādhvaism and his subsequent appointment as Madhva's librarian. Trivikrama had secretly borrowed books from Madhva's library through the aid of his brother and gone through quite a few of Madhva's works and had found the Ācārya's novel interpretations and insights rather

convincing and the logic involved therein as being very consistent. Now, Trivikrama thought that the time was right and ripe to take on Madhva. Through the good offices of Jayasiṃha II and Śankara Pejattāya, a date was set for one of the most memorable events of the Madhva calendar, i.e. a great debate on Vedānta between Trivikrama Pejattāya championing the cause of Advaita and Ānanda Tīrtha upholding Dvaita. The venue was the Viṣṇumaṅgalam temple near Kūḍil. Inaugurated by Jayasiṃha II a fierce and gripping debate ensued between the two intellectual giants. Trivikrama proved to be one of the toughest and most formidable opponents Madhva had ever encountered in his career. For fifteen days a rather fierce intellectual tournament ensued between the two stalwart opponents, subscribing to the two most diametrically opposed versions of the Vedānta. Though Trivikrama was a tough adversary, day by day Madhva gained ground over his resourceful opponent, who steadily saw his cherished citadel of Advaita being shattered to pieces by the logical bombardments of Madhvācārya. The hawk-eyed disputant that Trivikrama was, nonetheless put up a good fight. Finally on the fifteenth day, Trivikrama conceded defeat and prostrated to Madhva as an act of surrender and submission. At last Tattvavāda had triumphed over Māyāvāda. Madhva had made it after all!

As Trivikrama arose, he is said to have seen the three incarnations of the Savior Vāyudeva as Hanumān, Bhīma, and Madhva in the three *yugas* of Tretā, Dvāpara, and Kali in the person of Madhva, and spontaneously the following *śloka* is said to have emanated from his mouth, which is piously recited by every devout Mādhva every day to this day. The *śloka* goes as follows: '*prathamo hanumān nāma, dvitīyo bhīma eva ca, pūrṇaprajña tritīyastu, bhagavad kārya sādhakaḥ.*'

As an extension of this spontaneous utterance based on the *avatāratraya* of Savior Vāyudeva, the gifted Trivikrama composed, in the flowing Śragdhāra meter, the famous *Vāyustuti* describing and eulogizing the three incarnations in thirty-nine verses. Trivikrama then formally and sacramentally converted to Mādhvaism and became a devout disciple of the Ācārya. From then on he had only bitter words for Śaṅkara's Māyāvāda. He wrote

an illuminating commentary on Madhva's *Brahmasūtrabhāṣya* called *Tattvapradīpa*, which stands out as one of the few masterpieces of Dvaita thought before it underwent standardization under Jayatīrtha.[69]

In fact, Trivikrama in turn urged Madhva to write a detailed commentary on the *Brahmasūtras*, which turned out to be the Ācārya's magnum opus called the *Anuvyākhyāna*.[70] After Trivikrama's conversion Śaṅkara's Advaita saw its last days in Tuḷunāḍ, which henceforth became the bastion of Vaiṣṇavism in its Mādhva version. Trivikrama's conversion to Mādhvaism was indeed a turning point in the history of the sect, for more numbers embraced the faith than at any other point in the Ācārya's career and ministry. It was Trivikrama's third son, Nārāyaṇa Pejattāya, who was as gifted a poet as his renowned father, who became Madhva's biographer and authored the *Sumadhvavijaya* besides other works.

During the course of Madhva's tours within Tuḷunāḍ in these two decades, he once journeyed to the Kukke-Subrahmaṇya-kṣetra, the second holiest spot in the Paraśurāma-kṣetra, located on the banks of the Kumāradhārā river in the Suḷya *tāluk* of Tuḷuva. Here, he is said to have encountered one Narasiṃha Tīrtha, the abbot of a Smārta-Bhāgavata *sampradāya* institution, who challenged the *ācārya* to a verbal duel. Madhva is said to have worsted this Bhāgavata *sampradāya* abbot and won the latter's institution as a booty for emerging victorious in the dialectical encounter. Madhva is then said to have converted that institution into an apostolic center of his own sect which goes by the name Kukke-Subrahmaṇya Maṭha today.[71] The background and details of this episode (i.e., Madhva's visit to Kukke-Subrahmaṇya) are given in Appendix I of this thesis, while narrating the foundation of the Kukke-Subrahmaṇya Maṭha.

The Ordination of Madhva's Younger Brother and the Founding, Organization and Institutionalization of the *Aṣṭamaṭhas* of Uḍupi at Kaṇvakṣetra

Sometime during the course of Madhva's crusading tours within Tuḷuva, his parents breathed their last at their home in Pājaka. Their

only other son, Madhva's younger brother who had been born just before Madhva took his monastic vows, performed all the *śrāddha* rites for his departed parents. Himself tired of life, having always possessed an urge to follow his elder brother in the monastic path, he now decided to renounce the world and become a monastic disciple of his elder brother who had by this time become quite a celebrity in the Tuḷu country. Earlier on one occasion this younger brother had requested Madhva to admit him into the monastic order during one of the Ācārya's *cāturmāsya* sojourns, whereupon Madhva declined and turned him away saying that the time was not yet ripe and that tradition forbids the giving of *sannyāsa* during the *cāturmāsya* period.

Now upon his second request Madhva agreed to give him *sannyāsa.*[72] The Ācārya thereupon ordained his younger brother as Viṣṇu Tīrtha.[73] The mystical Viṣṇu Tīrtha is said to have retired to the Hariścandra peak in the Kumārādri ranges of the Western Ghāṭs near Kukke-Subrahmaṇya and performed severe penance and austerities for several years. His diet is said to have consisted only of *pañcagavya* and leaves.[74]

The next major event that took place in Madhva's career was the foundation and organization of an ecclesiastical structure and framework to carry on his mission and to govern the members of his new sect. The beautiful image of Śrī-Kṛṣṇa which Madhva had miraculously received at Malpe and which he had installed at his maṭha at Uḍupi was also to be taken care of, and thus Madhva thought of making a permanent arrangement in this direction so that the Kṛṣṇa shrine at Uḍupi might serve as the spiritual rallying center for his followers. Thus resolving, Madhva chose eight of his most favorite monastic disciples, which included Viṣṇu Tīrtha as well, and took them to a place called Kaṇvakṣetra in the Kāsargoḍ *tāluk* of Tuḷuva, some ten miles south of Mangalore. Also known as Kaṇvapura and Kaṇvatīrtha, Madhva had spent one of his annual *cāturmāsyas* in this small and peaceful coastal hamlet. It is said to have been the location of Sage Kaṇva's hermitage and the site where Vibhīṣana performed *tapas.* An icon of Śrī-Rāma with Lakṣmana and Sītā was found by the Ācārya here, which Kaṇva

and Vibhīṣana are said to have offered worship to. Anyway, Madhva divided his eight monastic disciples into four pairs. These became the four *'dvandvas.'* He then asked his eight monastic disciples to ascend the peepal tree platform that he was sitting on from the four sides in four pairs. Hṛṣikeśa and Nṛsiṃha Tīrthas came from the east; Janārdana and Upendra Tīrthas came from the south; Vāmana and Viṣṇu Tīrthas entered from the west and Rāma and Adhokṣaja Tīrthas ascended from the north. Each of these four pairs were declared formally as partners and were required to assist each other in times of crises and emergency. This is the unique institution of the *'dvandva'* which was the original genius of Madhva and the details of which are herein elaborated in the following chapters. Madhva then divided the landed property that he had accumulated throughout Tuḷuva into eight parts. In the same way his followers were also distributed into eight groups, though not completely. He then made his eight monastic disciples jointly responsible for the care and worship of Śrī-Kṛṣṇa whose icon he had duly installed at his maṭha at Uḍupi, and for spreading and maintaining his doctrine in the Paraśurāma-kṣetra. In other words, they were not only to be high priests of the Kṛṣṇa shrine, but apostles of his creed and bishops of his sect. They were to share the worship rights of the Kṛṣṇa icon in rotation by turns lasting two months each. Thus every bishop came to take charge of the Kṛṣṇa shrine and serve as its high priest once every sixteen months. In the remaining time, he was required to go forth and preach the message of Madhva. The Ācārya then performed the *vedānta-sāmrājya-paṭṭābhiṣekas* (coronations) for his eight monastic disciples, making them officially eight kings of his spiritual empire. They were no more ordinary *sannyāsins*, but were 'Paramahaṃsa Yatisārvabhaumas.' They were now spiritual monarchs occupying the apostolic thrones of the Brahma-Vaiṣṇava *sampradāya*. They were now *maṭhādipatis* with *pītha*, saṃsthāna and *śiṣya-varga*. This grand event took place on Vaiśākha-śuddha saptamī in the Hindu cyclic years of Vilambī (i.e., 1298 C.E.) when Madhva was almost entering the sixtieth year of his life. On that auspicious day, after performing the *mahāpūjā* to the icons and *śālagrāmas* that he had received from Vedavyāsa at Badari, Madhva

distributed these icons among his eight bishops. He thereupon ceremoniously installed them as the first eight pontiffs of the *aṣṭamaṭhas* of Uḍupi. Following is a table giving the names of the first eight pontiffs, the names of the institutions of which they became heads, and the icon given to them by Madhva for their daily worship to be conducted thrice every day.[75]

All eight *maṭhas* shown in the following table are named after eight hamlets situated in different parts of Tuḷunāḍ wherein that paricular *maṭha* possessed the most landed property taking together the sum total of all its real estate holdings.

Name of the First Pontiff	**Name of Maṭha**	**Icon Given**
Hṛṣikeśa Tīrtha	Phaḷimār Maṭha	Kodaṇḍarāma
Nṛsiṃha Tīrtha	Adamār Maṭha	Caturbhujakāliyamardhana Śrī-Kṛṣṇa
Janārdana Tīrtha	Kṛsṇāpur Maṭha	Dvibhujakāliyamardhana Śrī-Kṛṣṇa
Upendra Tīrtha	Puttige Maṭha	Upendra-Viṭṭhala
Vāmana Tīrtha	Śirūr Maṭha	Vāmana-Viṭṭhala
Viṣṇu Tīrtha	Kumbhāsi Maṭha (now Sode Maṭha)	Bhūvarāha
Rāma Tīrtha	Kāṇiyūr Maṭha	Yoganarasiṃha
Adhokṣaja Tīrtha	Pejāvar Maṭha	Ajaya-Viṭṭhala

As they were now full-fledged *maṭhādhipatis*, Madhva briefed them about their rights, duties and protocol of behavior in society. Unlike ordinary *sannyāsins*, they had now the right to convert, admit, bless and reward one and all. In the same stride, they possessed the right to excommunicate, curse and punish anyone. However, these powers were not meant to be misused. Like lotuses in a pond they were required to be unattached to all the wealth, fame and power. They were required to shun all pride and vanity and to be true models and symbols of renunciation amidst all this wealth, opulence, splendor, pomp and power. Their prime aim was to serve God, humankind and country, and to immerse themselves in the

promotion of theism, realism, and pluralism. They were never to forget the dignity of their high office and were required to conduct themselves appropriately in all situations. Their behavior was to be regulated, disciplined, and controlled. They were to be calm, mild mannered, and pleasant in their behavior. They were never to be over-communicative and loutish in their activities. They had the right to accumulate capital and own property which was to be used for spreading the faith and educating the scholars and students involved in researching and studying the teachings of the faith.[76]

Besides coronating the first eight *maṭhādhipatis* of Uḍupi, Madhva performed *paṭṭābhiṣeka* to Satya Tīrtha, whom he installed as pontiff of his own *maṭha* which was then shifted to Bārakūr from Uḍupi, leaving the latter to the care of the eight pontiffs alone. Some land and laity were relegated to the Bārakūr Maṭha as well. This goes by the name Bhaṇḍārakeri Maṭha today and has been dealt with in Appendix I of this thesis. Similarly, the story of Madhva's Koṅkaṇi-speaking followers has been dealt with in Appendix II of this thesis.

The Conversion of the Two Smārta *Paṇḍitas* and the Final Disappearance of Madhva at Uḍupi

Toward the very end of Madhva's career, a prominent Smārta *paṇḍita* from southern Karnataka, a Yajurvedī Kannaḍa-speaking Brahmin named Viṣṇuśāstrī, who was a young Vedic scholar, challenged Madhva's interpretation of the Vedas after having gone through the Ācārya's *Ṛgbhāṣya* (a commentary on the first forty *sūktas* of the *Ṛgveda* along theosophical lines). Madhva is said to have argued with him successfully. He is then said to have converted and ordained his young erudite Smārta opponent. Upon his ordination, this Viṣṇuśāstrī came to be known as Mādhava Tīrtha. The apostolic institution descended from him goes by the name Majjigehaḷḷi Maṭha today.[77]

Another young and brilliant Smārta Brahmin named Govinda-śāsrtī also went in search of Madhva. Govindaśāsrtī was from north-

ern Karnataka, where he had served as minister in the court of the Cālukyas of Bādāmi. Having heard of the exploits and teaching of Madhva and having become totally disgusted with the business of politicking and statecraft, he left the service of the Cālukya royalty. Having met the Ācārya, Govindaśāsrtī spent most of his time discussing with Madhva and listening to his sermons. He received personal instructions from Madhva on all the works that the Ācārya had written. Finally Govindaśāsrtī converted and was ordained by Madhva in 1312 C.E. as Akṣobhya Tīrtha.[78]

Thus together with Padmanābha and Narahari Tīrthas, Mādhava and Akṣobhya Tīrthas became the four *deśastha* monastic disciples of Madhva. The other nine (the eight pontiffs of Uḍupi and Satya Tīrtha) were the Tauḷava disciples of the Ācārya, as they all hailed from the Tuḷu country. It is to the ten apostolic institutions descended either directly or indirectly from the four *deśastha* monastic disciples of Madhva that the present day Kannaḍa, Marāṭhī and Telugu-speaking followers of Madhva, collectively referred to as the *'deśastha'* community, as distinguished from the Tuḷu-speaking 'Sivaḷḷi' community and the Koṅkaṇi-speaking 'Gauḍa-Sārasvata' community, belong. The institution descended from Padmanābha Tīrtha goes by the name Śrīpādarāya Maṭha today. There are no institutions descended from Narahari Tīrtha, and the one descended from Mādhava Tīrtha has already been mentioned. However, it is the three premier *maṭhas* that have descended from Akṣobhya Tīrtha that have been the champions of Dvaita Vedānta through the centuries, and to whom the bulk of the members of the *deśastha* Mādhva community belong. These go by the names of Uttarādi, Vyāsarāya, and Rāyara *maṭhas* today. Two other minor institutions, the Kūḍli and the Bāḷigār *Maṭhas*, both *deśastha*, trace their origin to the illustrious Akṣobhya Tīrtha as well.[79]

After 1310 C.E., Madhva spent the last seven years of his life at Uḍupi teaching and discoursing to his disciples. By this time, he was in his seventies. Even at that ripe old age, Madhva had not by any means become a weak old man giving up on life and merely marking his time for Judgement Day. From the pen-portrait given of him in these years by his biographer, Madhva was very much a

virile, healthy, and robust figure who frequently engaged in wrestling and swimming, his two favorite sports. At that age he is said to have defeated two young twin wrestlers named Gaṇḍavāṭa and Pūrvavāṭa in a wrestling match.[80] However, the end came on Māgha *śūddha navamī* in the Hindu cyclic year of Piṅgaḷa (i.e., 1317 C.E.) when the Ācārya, while discoursing to his disciples on his most favorite Upaniṣad, the *Aitareya*, at the premises of the Ananteśvara temple at Uḍupi is said to have disappeared from mortal sight.[81] This disappearance spot may still be seen in the Ananteśvara shrine at Uḍupi to this very day and is one of the holiest sanctuaries of Mādhvaism. Madhva had lived seventy-nine years, three months, and twenty nine days exactly. He was indeed one of the brightest jewels of the Hindu dharma.

Madhva is credited with having authored thirty-nine works during the course of his spiritual career. A list of these works follows.[82]

Works on the *Sūtra Prasthāna*

1. *Brahmasūtrabhāṣya* : a running commentary on the *Brahmasūtras*
2. *Anuvyākhyāna* : an exhaustive and detailed commentary on the *Brahmasūtras*, his magnum opus
3. *Nyāyavivaraṇa* : a work explaining the logistics of *sūtra* interpretation
4. *Aṇubhāṣya* : a summary commentary on the *Brahmasūtras*

Works on the *Śruti Prasthāna*

5. *Ṛgbhāṣya* : a theosophic commentary on the first forty *sūktas* of the *Ṛgveda*, the oldest religious document of the Hindus
6. *Aitareyopaniṣadbhāṣya*
7. *Taittirīyopaniṣadbhāṣya*
8. *Kaṭhopaniṣadbhāṣya*
9. *Bṛhadāraṇyakopaniṣadbhāṣya*
10. *Īśopaniṣadbhāṣya*
11. *Chāndogyopaniṣadbhāṣya*

12. *Kenopaniṣadbhāṣya*
13. *Praśnopaniṣadbhāṣya*
14. *Muṇḍakopaniṣadbhāṣya*
15. *Māṇḍūkyopaniṣadbhāṣya*

Note: Numbers 6 through 15 are running commentaries on the ten principal Upaniṣads.

Works on the *Smṛti Prasthānas*

16. *Gītābhāṣya* : a running commentary on the *Bhagavadgītā*
17. *Gītātātparya* : a discursive commentary on the *Bhagavadgītā*
18. *Mahābhāratatātparyanirṇaya* : a voluminous and theosophic commentary on the two Hindu epics
19. *Bhāgavatatātparya* : a running commentary on the greatest gospel of Vaiṣṇavism, i.e., the *Bhāgavata Purāṇa*

Prakaraṇa Granthas (Independent Treatises)

20. *Pramāṇalakṣana* : work on Dvaita epistemology
21. *Kathālakṣaṇa* : work on the methodology of dialectics
22. *Upādhikhaṇḍana* : a work criticizing the doctrine of *upādhi* in Śaṅkara's Advaita
23. *Prapañcamithyātvānumānakhaṇḍana* : a work criticizing the doctrine of *prapañcamithyātva* in Śaṅkara's Advaita
24. *Māyāvādakhaṇḍana* : a work criticizing the Doctrine of *māyā* in Śaṅkara's Advaita
25. *Tattvasaṃkhyāna* : enumeration of the categories of Dvaita ontology
26. *Tattvaviveka* : description of the categories of Dvaita ontology
27. *Tattvodyota* : a critique on Advaita metaphysics
28. *Viṣṇutattvavinirṇaya* : a masterly exposition on the concept of difference and the vindication of Viṣṇu as the Supreme Being; the biggest and the most important of Madhva's *prakaraṇa granthas*
29. *Karmanirṇaya* : a work upholding the view that the performance of vedic rituals and the study of the *karma-kāṇḍa* of the

Vedas is also conducive to the realization of *brahman* and the attainment of *mokṣa*

Stotras (Eulogies on the Divine)

30. *Kṛṣṇastuti* : in praise of the Lord as Kṛṣṇa
31. *Nṛsiṃhanakhastuti* : in praise of the Lord as Nṛsimha (This is recited by the Mādhvas always as prefixed to the recitation of the *Vāyustuti*.)
32. *Yamakabhārata* : in praise of Kṛṣṇa as the ally of the Pāṇḍavas.
33. *Dvādaśastotra* : in praise of Kṛṣṇa composed in twelve chapters, at the time of bringing the image of Kṛṣṇa from Malpe to Uḍupi. (This is recited during the *mahānaivedyakāla* every day at the time of the Mahāpūjā among the Mādhvas. It also provided the first impetus to the birth of the Haridāsa Movement.)
34. *Kṛṣṇāmṛtamahārṇava* : the praise of Viṣṇu by various Vedic sages has been collected and presented here; the greatness of the Vaiṣṇava sacraments and the fortnightly *ekādaśī* fast together with the *bhakti-mārga* are also extolled here

Ācāra Granthas (Manuals on Sectarian Practices)

35. *Tantrasāra* : an abridgement of Sage Vedavyāsa'a *Tantrasārasaṅgraha* (It is a treatise on the Mādhva temple cultus. It deals with everything from temple architecture and iconography to liturgy and ritual.)
36. *Sadācārasmṛti* : a guidebook on daily religious observances
37. *Yatipraṇavakalpa* : a guidebook for Mādhva monastics
38. *Jayantīnirṇaya* : a guidebook for religious observance of the Sri-Kṛṣṇa Jayantī, variously known as Srī-Kṛṣṇāṣṭamī or Gokulaṣṭamī, the Lord's Incarnation Day as Sri-Kṛṣṇa. According to the Mādhvas, on this day the Rohiṇī asterism coincides with the *aṣṭamī tithi*
39. *Tithinirṇaya* : a guidebook for the calculation of *tithis*, lunar days auspicious for religious undertakings. An eccentric work recently discovered by Mm. Pt. Baṇṇañje Govindācārya in the manuscript vaults of one of the *aṣṭamaṭhas* of Uḍupi. It sheds

light on the vast encyclopedic knowledge that the *ācārya* possessed with regard to astrological mathematics.

Notes

[17]The older dates, 1199-1278 C.E. are wrong. The dates in the traditional circles of the Mādhva church as well as by authoritative academic scholars in the field. For a detailed discussion of the establishment of the date of Madhva as 1238-1317 C.E., see B.A. Saletore, *Ancient Karnāṭaka*, vol. 1, pp. 428-432; B.N.K. Sharma, *History of the Dvaita School of Vedānta and its Literature*, vol. 1, pp. 101-103.

[18]The *Uṣāharaṇa* of Trivikrama and the *Pārijātaharaṇa* of Nārāyaṇa are some of the outstanding examples in this regard.

[19]Information supplied by Madhvarāja Upādhya, caretaker priest and pilgrim guide at the seven century old Naḍḍantillāya ancestral home at Pājaka.

[20]*Sumadhvavijaya* (hereafter *SMV*) 2:6-8.

[21]*Aṇumadhvacaritam* of Hṛṣikeśa Tīrtha (hereafter *AMC*), vv 3-5.

[22]*SMV* 2:28-29.

[23]*Mādhvavāṅgmayatapasvigaḷu* (Kannaḍa) of Pt. Paṇḍharināthacārya Galagali (Gadag 1979) (hereafter MVT), Section 1, p. 8.

[24]*SMV* 2:34-42.

[25]Ibid., 2:45-49.

[26]Ibid., 2:50-52.

[27]Ibid., 3:1-13.

[28]Quoting Madhvarāja Upādhya.

[29]*SMV* 3:18.

[30]Ibid., 3:21-25. The name of the *paṇḍita* is given as Śiva Maḍinnaya of Neyampaḷḷi. The Scripture that he sermonized was the *Sivapurāṇa*.

[31]Quoting Madhvarāja Upādhya.

[32]All the traditional Hindu *tithis* with *māsa*, *pakṣa*, and *tithi* proper, given henceforth in this chapter, except the very last one, are from the *Madhvacaritāmṛta* of R.H. Maṇūrkar (Poona 1916), Chapter 10, p. 90.

[33]*SMV* 3:41-52.

[34]Ibid., 3:39-40.

[35]Ibid., 3:53-55.

[36]Ibid., 4:1-15.

[37]Ibid., 4:15-33.

[38]Ibid., 4:40-43.

[39]B.A. Saletore, *Ancient Karnātaka*, vol. 1, p. 418.

[40]*SMV* 4:51-5:1.

[41]Ibid., 5:4-7.

[42]Ibid., 5:8-15.

[43]Ibid., 6:11-30.

[44]B.A. Saletore, *Ancient Karnātaka*, p. 420.

[45]*AMC*, vv.7.,

[46]*SMV*, 6:32.

[47]Ibid., 6:33-53.

[48]Ibid., 9:1-13.

[49]*MVT*, section 3, pp. 125-144; SMV 9:14-27.

[50]*SMV*, 9:30-35.

[51]The most popular and renowned of all the oral traditions current at Uḍupi vis-a-vis the Kṛṣṇa icon. This may be called the *Sthaḷapurāṇa* of the Śrī-Kṛṣṇa temple. *MVT*, section 1, pp. 26-27; Saletore, *Ancient Karnāṭaka*, pp. 421-422.

[52]*SMV*, 9:40-43.

[53]Outcome of the conversation with Mm. Pt. Bannañje Govindācārya on this highly controversial issue. Mm. Pt. Govindācārya subscribes to the 'originally consecrated facing west' viewpoint.

[54]Another popular and important oral tradition current at Uḍupi vis-a-vis the Kṛṣṇa icon.

[55]*Gopīcandana* is a particular type of common clay found in abundance in the Gujarat area. Its heavy ferrous content causes a yellowish hue. Though it is considered sacred by all Vaiṣṇavas alike, it is utilized as a sectarian mark by all the Vaiṣṇava sects except the followers of Rāmāuuja.

[56]*Kṛṣṇāmṛtamahārṇava* of Madhva, vv. 172-194.

[57]*SMV*, 9:44-51.

[58]*MVT*, section 3, pp. 214-224; 227-228.

[59]Ibid., pp. 181-182; Belūr Keśavadāsa, *Karnāṭaka Bhaktivijaya* (Kannaḍa) (Mysore, 1932), pp. 330-334.

[60]*MVT*, section 3, pp. 129-144.

[61]*SMV*, 10:4-7.

[62]Ibid., 10:20-22.

[63]Ibid., 10:9-19.

[64]Ibid., 9:53-54.

[65]Ibid., 10:42-43.

[66]Ibid., 10:49.

[67]Ibid., 10:52.

[68]Ibid., the whole of canto 12.

[69]Ibid., the whole cantos 13 and 14 until vv. 72. Being the convertee's son, it is then not at all surprising that the author should have dedicated almost three whole cantos giving the background, circumstances and events leading to the conversion of his father to Mādhvaism. He was probably actually present when the great debate took place. Anyway, at least on this issue he has more first hand information to supply than would anyone else. *MVT*, section 3, pp. 105-116.

[70]*SMV*, 15:88.

[71]*MVT*, section 3, pp. 120-121.

[72]*SMV*, 15:91-96; *MVT*, section 3, pp. 93-99.

[73]There is a great deal of controversy among the Mādhvas today whether Viṣṇu Tīrtha was a householder, i.e., a married person or not before he became a *sannyāsin*. The Uḍupi tradition staunchly upholds the view that he remained a chaste bachelor or celibate throughout his life and never married. In other words, he was a *brahmacārī* before he became a *sannyāsin* However, the *SMV* 15:91-96 strongly suggests that he took up monastic vows only after leading the life of a householder. In other words, the above passage of the *SMV* suggests that he was a *gṛhastha* before he became a *sannyāsin*. Rationality also seems to lend support to the latter view that Viṣṇu Tīrtha was indeed a *gṛhastha* before he became a *sannyāsin* for, Madhva's parents would have seen to it that at least their second son married and thus perpetuated the Naḍḍantillāya clan of which they were so anxious about.

[74]*SMV*, 15:97-119.

[75]Ibid., 15:121-133.

[76]*MVT*, section 3, pp. 198-203.

[77]Ibid., pp. 145-152.

[78]Ibid., pp. 153-178.

[79]Akṣobhya Tīrtha is reputed to have won a great debate that took place between him and *Vidyāraṇya*, the celebrated Advaita pontiff of Śṛṅgeri, at a place called Mulabāgil in the Kolār District of modern Karnataka, where there stands an inscription today marking the site. The topic was the famous Upaniṣadic dictum *'Tat tvam asi'* and the debate was arbitrated by Vedānta Deśika — the renowned medieval scholastic of the Śrī-Vaiṣṇavas. Also Akṣobhya Tīrtha was the immediate predecessor of Jayatīrtha, the standardizer of Dvaita thought.

[80]*SMV*, 16:25-29.

[81]Ibid., 16:54-58; AMC, vv. 10.

[82] For a detailed description of each one of these works (except #39), Please see B.N.K. Sharma's *History of the Dvaita School of Vedānta and Its Literature*, vol. 1 (Bombay, 1960), pp. 109-254.

Vādirāja Tīrtha (1480-1600 C.E.) : A Biographical Reconstruction

Though Madhvācārya was born a Tauḷava, as the historical founder of a new system of Vedānta and Vaiṣṇava *sampradāya* which have transgressed the frontiers of Tuḷunāḍ, he now belongs universally and equally to all members of his sect immaterial of which cultural background, linguistic group or ethnicity they may come from. Thus, the real person who gave cultural identity to the Tauḷava Mādhvas, more than even Madhva and under whose name they proudly rally around lifting the Tauḷava banner, is Vādirāja Tīrtha (1480-1600 C.E.), the twentieth pontiff of the Sode Maṭha of Uḍupi, who it would not be exaggerating to say was responsible for making Uḍupi what it is today.

In his extraordinarily long life-span of one hundred and twenty years he proved to be a trenchant and uncompromising dialetician, an able organizer and prolific writer rivalling at times the founder of the sect itself. He revamped and revitalized the entire Uḍupi framework and streamlined, systematized and standardized everything in the Uḍupi set-up from *maṭha* hierarchy and protocol to the minutest detail in liturgy, worship and customs to be followed in the Śrī-Kṛṣṇa shrine and the *aṣṭamaṭhas* of Uḍupi. All these traditions he set up are scrupulously and meticulously followed up to this very day at Uḍupi. During his ponitifical career, Vādirāja Tīrtha made a grand tour and pilgrimage to all the holy places in India which he has recorded in his travelog, the *Tīrthaprabandha.* As a

favorite donee, he obtained large land grants from various royal courts and the landed gentry scattered all over the South for the Uḍupi *maṭhas* making them affluent, powerful and independent and got erected the edifices of these eight apostolic insitutions around the Car Street at Uḍupi where they are located to this very day. He converted the Kannaḍa-speaking Smārta Koteśvara Brahmins and the *svarṇakāra* (goldsmith) community of Tuḷunāḍ to Mādhvaism and brought the Candreśvara and Ananteśvara temples at Uḍupi under the custody of the Mādhvas after evicting the Smārtas, who had been in charge of these two Śiva shrines until that time. He also extended the term-of-office among the eight pontiffs of Uḍupi who acted as High Priests of the Kṛṣṇa shrine from two months each to two years each, thus making the change-of-office biennial instead of the old once-in-two months system. This is the famous biennial *'paryāya'* system that obtains at Uḍupi to this very day since the days of Vādirāja Tīrtha. If one is deeply impressed by the immense organization and discipline that one may witness at Uḍupi today and the systematic and regulated manner in which the daily *pūjā* routine is executed, it is all entirely due to the immense organizing capability of Vādirāja Tīrtha. Last but not least, Vādirāja Tīrtha was one of the few monastic saints of the great Haridāsa Movement founded by Narahari Tīrtha which popularized Mādhvaism throughout Karnataka by the soulful hymns of devotion sung in Kannaḍa by various members of this renowned movement who eventually became the canonized saints of Mādhvaism. These hymns are now part of the liturgy of the Mādhvite cultus. In this way, several of these hymns in Tuḷu and Kannaḍa are ascribed to this pontiff-saint. Thus, for all these reasons, one ought not to be surprized if one hears more of Vādirāja Tīrtha than of Madhva at Uḍupi today. It is also for these reasons that the Tauḷava Mādhvas consider Vādirāja Tīrtha to be a *ṛju*, a class of souls destined to become Vāyu in the future *kalpas*. Vādirāja Tīrtha is considered to be an incarnation of a deity named Lātavya, who is supposed to be the foremost member of the *ṛjugaṇa*. In other words, he is the next immediate Vāyu-to-be. Thus, Vādirāja Tīrtha is affectionately referred to as '*bhāvi*-Samīra' (future Vāyu) — a

titular prefix often honorifically added to his name by the Tauḷava Mādhvas. This doctrine, of course, is not accepted by the other Mādhvas like the *deśasthas* and the Gauḍa-Sārasvatas. Thus, this viewpoint has led to a serious schism among the followers of Madhva as to the status of this pontiff-saint in Mādhva hagiology.

There are two biographies of Vādirāja Tīrtha which have come down to us today. These are the *Vādirājaguruvara-caritāmṛta* of Rāmacandrācārya and the *Vṛttaratnasaṅgraha* (also known as *Vādirājavijaya*) of Raghunāthācārya. The Uḍupi *maṭhas* have however accepted the former as the official biography of Vādirāja Tīrtha. This was written somewhere around 1640 C.E.

Circumstances of Birth, Childhood and *Sannyāsa*

Rāmācārya (alias Devabhaṭṭa) and Gauri (alias Sarasvatī) were a poor, pious and issueless Śivaḷḷi couple who dwelt at Hūvinakere, a small hamlet east of Kumbhāsi, a *puṇyasthaḷa* of the Paraśurāma-kṣetra and the village headquarters of the Uḍupi *maṭha* descended from Viṣṇu Tīrtha, in the Kundāpur *tāluk* of the present day South Kanara District of Karnataka. The pious couple are said to have been adherents of the *Sāmaveda.*[83] The fact that they were both poor as well as issueless had hit them hard and their extra-ordinary piety had convinced them that they were nothing but miserable and wretched sinners totally and hopelessly abandoned by the Lord. The couple would give anything just to be able to parent a child and they pleaded with every deity and prayed in every temple in Tuḷuva to bear an offspring of their own.

Once, Vāgīśa Tīrtha, the nineteenth pontiff of the Kumbhāsi Maṭha of Uḍupi, came to rest in his *maṭha's* village retreat and headquarters at Kumbhāsi. Rāmācārya and his wife came to know of the Uḍupi pontiff's arrival and sojourn at Kumbhāsi and decided to pay their homage to him and become blessed by partaking of the *tīrtha* and *prasāda* of *saṃsthāna devatā* after witnessing the *pūjā.* During the *pūjā,* Gauri offered her sincere prayers to the deity and made a vow that she would donate a hundred thousand gold coins in the form of an ornamental necklace to the icon of the deity Bhūvarāha, the *maṭha's* chief presiding deity, if she and her

husband were blessed with a child.[84] That night the deity Bhūvarāha is said to have come simultaneously in the dream of both the pontiff and the couple. The deity directed Vāgīśa Tīrtha to honor and bless the couple at the next day's *pūjā* and put a condition on them for bearing a child. The deity then spelt out the conditions. The same deity directed the couple to meet the pontiff the following day. The couple piously followed the instructions and the next day as they were being blessed by the pontiff, a condition was put upon them purporting to the effect that the couple ought to relinquish the child to the *maṭha* after its birth. This the couple naturally thought was too harsh a condition and expressed their concern of the same. The pontiff agreed with them and said that he could only modify the condition but not completely do away with it. The pontiff then said that if the child was born inside their home, the couple could have it, but if on the other hand, the child was by chance born outside the premises of their home they would then have to relinquish the same to the *maṭha*. Both parties agreed and the couple was formally blessed by Vāgīśa Tīrtha.[85] Soon Gauri became pregnant. Ever after this Rāmācārya never let his wife outside their home, always being haunted by the condition. Then one day, after nine full months of pregnancy, on the aupsicious day of Sādhana-Dvādaśī (Māgha-śuddha-dvādaśī) as Rāmācārya was breaking his previous day's *ekādaśi* fast, stray cattle entered his field and started playing havoc with the crops. Gaurī ran out of the house brandishing a stick to ward off the stray cattle. As she had gone some distance from the house, labor pains overcame her and Gauri rested under a tree. There she gave birth to a radiant male child.[86] It was Māgha-śuddha-dvādaśī in the Hindu cyclic year of Śārvarī (i.e., 1480 C.E.).[87] Vāgīśa Tīrtha through his mysterious powers is already said to have sent midwives with a gold platter to the spot where Gaurī would bear her child. These midwives having helped Gauri at childbirth are then said to have put the newly born infant on the gold platter and taken it to the pontiff at Kumbhāsi.[88] Then in the presence of its proud and happy parents, the pontiff named the child as Bhūvarāha after the deity from whose grace it was born.[89] Vāgīśa Tīrtha then informed the couple that their new-born

son was none other than the deity Lātavya, the foremost of the one hundred *ṛjus* all of whom were destined to become Vāyudeva in the ensuing *kalpas* turn-by-turn. The couple then understood the circumstances of their son's birth as all being part of God's great plan and yielded to the previous conditions. However, Vāgīśa Tīrtha let them have their child back saying that they could enjoy its company for a decade whereupon they would have to promptly return the child.

Around 1485 C.E., the couple performed Bhūvarāha's *akṣarābhyāsa* and in 1488 C.E. his *upanayana*.[90] Then, around 1490 C.E., the couple relinquished Bhūvarāha to the Kumbhāsi Maṭha. The couple however became thoroughly dejected when they came to know that it was the pontiff's intention to confer *sannyāsa* upon their very young son. Who then, would look after them in their old age and perpetuate the lineage? The pontiff is then said to have warded off their grief by saying that he would postpone giving *sannyāsa* to Bhūvarāha until another child was born to them through the grace of God.[91] Upon the birth of the couple's second male child,[92] Vāgīśa Tīrtha ordained Bhūvarāha into *sannyāsa* and named him as Vādirāja Tīrtha.[93]

Certain Episodes and Incidents during Vādirāja Tīrtha's Grand Tour of India

After receiving his complete formal education and training under the tutorship of Vāgīśa Tīrtha and the *paṇḍitas* of the Kumbhāsi Maṭha and upon his appointment as the successor of Vāgīśa Tīrtha on the throne of the Kumbhāsi Maṭha, Vādirāja Tīrtha started off on a grand tour of India. On his tours, he is once said to have revived from the dead the newly wed son-in-law of a certain landlord who had died from a snakebite. Vādirāja is said to have revived him to life by singing the famous 'Lakṣmī Śobhānā' hymn which he is said to have composed on the spot.[94] This lengthy hymn running to over a hundred verses has been sung regularly every evening in the premises of the Kṛṣṇa temple at Uḍupi since the days of Vādirāja Tīrtha.[95]

In another landlord's home, Vādirāja is said to have exorcised a ghoul that had taken the form of the landlord's son. The incident is that, once, Vādirāja who happened to be touring in the Kerala country came into contact with an issueless landlord who had been yearning for a child. Upon beseeching Vādirāja, the pontiff-saint is said to have told the landlord that he was destined to be issueless in this life. But again when Vādirāja is said to have passed through the landlord's area the latter is said to have had a son through the aid of a Muslim magician and witch-doctor. Vādirāja is then said to have sprinkled holy water on the seemingly charming child who is then immediately said to have assumed his true ghastly ghoulish form and charred into ashes.[96]

Vādirāja is said to have visited Kumbhakoṇam where he is alleged to have encountered and defeated a set of Advaitin *paṇḍitas* in a philosophical debate.[97] At Tirupati, he is said to have climbed the sacred hill on all fours as the whole mountain appeared to him like a big *śālagrāma* stone. At this sacred hill-top shrine, Vādirāja is said to have donated a necklace of *śālagrāmas* to the deity Śrīnivāsa. These may be seen even to this day on the main icon of Śrīnivāsa at the Tirumala shrine.[98] Then, at the court of Emperor Kṛṣṇadevarāya (1509-1530 C.E.) of Vijayanagar at Hampi, Vādirāja Tīrtha is said to have excelled himself over the court poets and *paṇḍitas* by his ability to compose flowery poetry and by his dialectical acumen during the inter-scholastic debates. The emperor impressed by Vādirāja's all round excellence is then said to have conferred upon the pontiff-saint the title of Prasaṅgābharaṇa Tīrtha.[99] Then, at the banks of the Bhīmāvati river near Paṇḍharipur, Vādirāja is said to have combated a group of bandits all by himelf.[100] At Paṇḍharipur itself, a pristine white and handsome stallion used to come and disappear into the person of Vādirāja whenever the local chieftain came chasing it in order to capture it and possess it. This made the chieftain realize the greatness of Vādirāja and the former is said to have donated that spot of land where Vādirāja is said to have usually performed his daily prayers and meditations, to the latter as a gift.[101]

Vādirāja is said to have spent one of his normal *cāturmāsya* sojourns at Puṇyapaṭṭaṇa (modern Pune) when a group of local

paṇḍitas are said to have hailed Māgha's *Śiśupālavadha* as one of the finest pieces of literature in Sanskrit and were about to have it paraded on a decorated elephant through the streets of Pune, when Vādirāja is said to have halted the procession from taking place saying that the title of the work for which they had so much praises was inauspicious and the play itself had an unwholesome ending. When challenged by the *paṇḍitas*, Vādirāja is then said to have promptly risen to the occasion and convinced them that he would turn out the same theme in equally rich and flowerly poetry but with an auspicious title and a wholesome ending. In nineteen days, at the rate of one canto per day, Vādirāja is said to have composed what the Mādhvas consider a challenge to Māghakavi's *Śiśupālavadha*, the beautiful *Rukmiṇīśavijaya* in nineteen enchanting cantos bringing out the greatness of the Divine and which today stands out as the magnum opus among Vādirāja's belles lettres. The *paṇḍitas* of Pune are then said to have been wonderstruck at Vādirāja's excellent composition and are then said to have paraded the *Rukmiṇīśavijaya* on the decorated elephant instead of Māghakavi's work.[102]

Vādirāja is then said to have proceeded north toward Delhi. When Vādirāja and his party were about to camp at Delhi they were informed by the local citizens that the pontifical entourage had arrived at a rather inappropriate moment as the Sultan's son had just died. The pontiff is then said to have proceeded straight to the Sultan's palace and revived his dead son by sprinkling holy water on the corpse. The Sultan who was none other than the first Mughal Emperor Zahīr-ud-dīn Bābur (1526-1530 C.E.) is said to have become overjoyed and donated one hundred camels loaded with gold coins to the pontiff-saint. Vādirāja, whose only aim in life was to champion the cause of theism was hardly infatuated by the Mughul emperor's costly gifts. For diplomacy's sake Vādirāja is said to have accepted it and poured it all into the holy Ganges at Kāśī.[103] Here at Kāśī, Vādirāja is said to have encountered many Advaitin *paṇḍitas* whom he is said to have successfully overcome in the philosophical debates that ensued between him and the *paṇḍitas* of Kāśī. Also, Vādirāja through his mysterious powers is

aid to have prevented crocodiles from troubling pilgrims as they athed in the holy Ganges at Kāśī.

From Kāśī, Vādirāja is said to have gone to Ayodhyā and from here to Badrināth in the Himalayas.[104] At Ayodhyā, he is said to ave collected two idols, one of Hanumān and the other of Garuḍa, which he took back with him to Uḍupi and consecrated on the northrn and southern wings of the Candraśālā respectively in the premises of the Śrī-Kṛṣṇa temple[105] which are offered elaborate daily ūjās regularly to this very day.[106] At Badrināth, Vādirāja is purorted to have written his *Lakṣābharaṇam* — a detailed and direct heological commentary on the *Mahābhārata* from the Mādhva iewpoint with an emphasis on the *Sanatsujātīya* and *Viṣṇusahasranāma* sections of that huge epic.[107]

Vādirāja is then said to have started his return trip. At Delhi, Emperor Babur received Vādirāja once again, and is said to have gain offered gold coins and costly gifts to the pontiff-saint. These, Vādirāja is said to have brought back, buried and installed a goblin hrine on top of it. This spot may be seen even today at the village eadquarters of the Sode Maṭha at Sode (North Kanara District, Karnataka).[108] On his way back, Vādirāja visited Dvārakā in Gujarat nd is said to have converted some into the Mādhva fold. He is lso said to have admitted a miser moneylender into the Mādhvite old, who upon meeting Vādirāja underwent a spiritual transfornation and relinquishing all his wealth got admitted into the Haridāsa Movement as Vaikuṇṭhadāsa. Vādirāja is said to have tayed at Dvārakā for six months before proceeding further towards Uḍupi.[109]

Vādirāja is then said to have proceeded to Hampi, the capital of the Vijayanagar Empire. Here, one Acyutarāya (1530-1542 C.E.) s said to have been ruling at that time. Vijayanagar was no more s financially affluent and opulent as it had once been, especially nder Kṛṣṇadevarāya whose reign marked the heyday of this great Hindu Empire. The emperor Acyutarāya is then said to have voiced is concern to the visiting pontiff-saint on this matter. Vādirāja is hen said to have gone over to a spot called Vālīguha where he is aid to have sprinkled some holy water on a rock which through

his mysterious powers is then said to have split open and beneath which were found untold riches. Here, in this buried antique treasure, Vādirāja is said to have obtained two icons, one of Śrīrāma which is said to have been worshipped by Sugrīva and another of Viṭṭhala which is said to have been worshipped by Vālī. While Vādirāja is said to have donated those riches to the emperor, he himself is said to have retained only the two icons.[110] These icons are today among the *saṃsthāna devatās* of the Sode Maṭha of Uḍupi and may be seen there even to this day.

Reforms at Uḍupi

Acyutarāya is then said to have become pleased with Vādirāja's donation and offered to assist the pontiff-saint in any of the latter's new ventures. Vādirāja is then said to have made known his plans to Emperor Acyutarāya renovate and rebuild the Śrī-Kṛṣṇa shrine and its affiliated sanctuaries of Ananteśvara and Candreśvara at Uḍupi. The Vijayanagar emperor is then said to have consented to the pontiff's plan and is said to have carried out an elaborate renovation scheme on a rather extended scale at Uḍupi. All the three temples, viz. that of Kṛṣṇa, Ananteśvara and Candreśvara, were rebuilt including the Madhva-sarovara. Acyutarāya is even said to have offered to rebuild the entire inner sanctum of the Kṛṣṇa shrine in solid gold, but the wise Vādirāja knowing the political uncertainty of the times is said to have merely accepted the appropriate amount of gold and buried it in the premises of the Śrī-Kṛṣṇa temple. On this spot Vādirāja consecrated a shrine dedicated to the god Subrahmaṇya which may still be seen on the northside of the Śrī-Kṛṣṇa temple.[111]

As the sense of historicity and chronology has been rather poor among the ancient Hindus, it is very difficult to estimate when Vādirāja made his grand tour of India. However, inferring from the various members of the royalty whom he met in his tours and whose dates have been fixed up by contemporary historians, we may roughly say that Vādirāja's great pilgrimage tour of India lasted for two decades, from 1512 to 1532 C.E. Also, it was during the 1530s C.E., that Vādirāja renovated the three temples of Uḍupi

and introduced the biennial *'paryāya'* system among the *aṣṭamaṭhas* of Uḍupi for the worship rights and the management of the Śrī-Kṛṣṇa shrine. The old once-in-two-months change-of-office or transfer-of-authority was duly abolished and now, according to the new scheme, each *maṭha* could conduct worship and manage the Kṛṣṇa shrine for a full two years instead of only two months each.[112] The new system gave more time for each pontiff, more freedom to move about after their term of office, for now their responsibility came about only once in sixteen years instead of once every sixteen months and also because the new scheme proved to be less wasteful than the obsolete one. It was also during the 1530s and 40s when Vādirāja got built separate edifices for each of the eight *maṭhas* around the Car Street as individual units. Before this, the eight *svāmīs* used to occupy eight separate rooms within the premises of the Kṛṣṇa temple itself. Now each of these eight high priests-cum-bishops, of whom Vādirāja was one, had their own separate buildings thus making them less inter-dependent and cohesive than before.[113] It was at this time, that Vādirāja standardized and systematized the daily and occasional routines of the Śrī-Kṛṣṇa shrine and streamlined its system of management. Also by obtaining huge land grants for the *aṣṭamaṭhas* from local chieftains and kings, Vādirāja made these eight bishoprics not only financially independent and opulent but influential and powerful in the country around. They were no more under the obligation of the two *pakṣanātha* Ballāḷas of Uḍupi, who earlier to this, used to collect and provide the eight pontiffs with funds for every *'paryāya'*. Vādirāja is also said to have visited the ancestral and official residence of the Ambalapāḍi Ballāḷas, i.e., the Paścimālaya, and consecrated a unique icon in which may be seen the Savior Vāyudeva in all his three incarnations of Hanumān, Bhīma and Madhva. The pontiff-saint is also said to have presented an icon of Bhūvarāha to the Paścimālaya Ballāḷas in whose residence it may be seen to this very day and where it is worshipped with the same detail and discipline as the icons in the *aṣṭamaṭhas* of Uḍupi.[114] Vādirāja is also accredited for successfully evicting the Smārta clergy from the Ananteśvara and Candreśvara shrines at Uḍupi bringing these two

Śiva shrines under the purview and custody of the Mādhva clergymen. With the eviction of the Smārtas, the old *pañcāyatana* system of worship was abolished and the Āgamic style introduced. Thus, together with these two Śiva shrines and the Kṛṣṇa temple, the entire framework of the Uḍupi ecclesia, including the *aṣṭamaṭhas*, was streamlined and standardized as adhering to a single system of faith and tradition. And all this occurred soon after Vādirāja's return from his grand tour of India, which had lasted roughly two decades whereupon he not only assumed office as full-pontiff of the Kumbhāsi Maṭha (as his predecessor Vāgīśa Tīrtha had died) but conducted his very first *'paryāya'* term as per the new scheme.

During the heyday of the Vijayanagar Empire, when the illustrious Mādhva pontiff and renowned scholastic Vyāsatīrtha (1438-1539 C.E.), assumed the coveted position of the imperial chaplain thus weaning the imperial household away from the Smārtas who had held that influential and cardinal post ever since the empire was founded in 1336 C.E., is said to have once visited the spiritual capital of the Mādhvas, i.e. Uḍupi, in his official capacity as state chaplain under the imperial banner. At this time, the Uḍupi pontiffs are said to have cordially received Vyāsatīrtha[115] with full due honors accorded to a visiting member of the imperial court and presented to him the Vyāsamuṣṭi kept at Madhyatala for worship by the eight *svāmīs*. Vyāsatīrtha is said to have gratefully accepted this rare and precious relic of Mādhvaism and taken it with him to the imperial capital at Hampi and worshipped it until the time when Vādirāja Tīrtha came on a visit to Hampi in his grand pilgrimage during the reign of Emperor Kṛṣṇadevarāya. Vādirāja is said to have spent some time at Hampi studying under the illustrious Vyāsa Tīrtha and then brought back the *vyāsamuṣṭi* to Uḍupi. As it was brought back through the efforts of Vādirāja, the other seven contemporary *svāmīs* at that time gave up their rights on the worship of this precious relic. The *vyāsamuṣṭi* which had thus been the common property of the *aṣṭamaṭhas* before it was duly gifed away to Vyāsa Tīrtha, now became the exclusive private possession of the Kumbhāsi Maṭha due to the efforts of Vādirāja. Thus the Kumbhāsi (now Sode) Maṭha is the only institution among the eight *maṭhas* of Uḍupi to have its own *vyāsamuṣṭi*. This precious

relic of Mādhvaism is worshipped regularly everyday at the Sode Maṭha where it can be seen to this very day.[116]

The Saint Kanakadāsa, one of the four hallowed lay Haridāsas of Mādhvaism was a senior contemporary of Vādirāja like Vyāsa Tīrtha. He was born into a family of shepherds and his original name was Bīrappa. A native of the hamlet of Kāginele in the Dharwar District of Karnataka, he is said to have assumed the name Kanakanāyaka after striking treasure. Tired with the ways of the material world, Kanakanāyaka is said to have given all his new found wealth to the temple of Ādikeśava located in his native village of Kāginele. He is then said to have become a minstrel-preacher and wandered from place to place singing the praises of the Lord. At Hampi, Kanakanāyaka is said to have come under the influence of Vyāsa Tīrtha who formally initiated him into Mādhvaism and admitted him as a Haridāsa giving him the name Kanakadāsa. During his wanderings, Kanakadāsa is said to have visited the capital of his newly assumed faith, i.e. Uḍupi. Being a man of low birth, the traditionalist authorities at Uḍupi refused entrance to Kanakadāsa into the premises of the Kṛṣṇa temple. The humble and pure-hearted Kanakadāsa is then said to have made a hutment near the Kṛṣṇa temple and sang praises of the Lord with deep ecstatic devotion from his dwelling itself. He is said to have offered everyday without fail a gruel of water and rice-flour (called in Kannaḍa as '*kalagaccu*') to the Lord before he partook it and which was his only diet. The Lord is said to have come and partaken of this diet offered by his humble and earnest devotee. Kṛṣṇa is said to have given one of his ornaments from his icon to Kanakadāsa. Thus many such tales and legends are narrated about Kanakadāsa at Uḍupi today. But the greatest miracle of all which left a permanent mark on Kanakadāsa's devotion to the Lord of Uḍupi came once when Kanakadāsa, restless of not having been able to get *darśana* of the Kṛṣṇa icon having come all the way to Uḍupi, sang his famous hymn *'Seveyanu koḍo hariye, bāgilanu teredu'* (Kannaḍa, meaning 'Grant me Thy Holy Sight by opening Thy doors unto me') with unblemished devotion when, according to some, the Kṛṣṇa icon turned around 180 degrees, created two holes

in the temple walls and gave *darśana* to the beloved devotee Kanaka. According to others, the Kṛṣṇa icon never turned around, but merely created two holes in the temple walls thus permitting Kanaka to have *darśana* to the amazement of the authorities. Vādirāja, who is said to have all along upheld the view that Kanaka should be permitted into the temple premises, now by virtue of this divine miracle, felt vindicated over the traditionalists. The pontiff-saint immediately scrapped the old law and sponsored a new one permiting one and all, immaterial of one's caste or creed, to have free access into the Kṛṣṇa temple premises at all times.[117] As an eternal monument to Kanaka's true devotion to the Divine, Vādirāja arranged for two permanent fixtures in the form of windows at the two holes created in the outer and inner walls of the shrine. These two window-like fixtures are today known as the *'kanaka'* and *'navagraha' kiṇḍīs.* Ever since that incident, to this very day, the public may have *darśana* of Uḍupi Kṛṣṇa only through these two *kiṇḍīs.* The original door was permanently sealed off and an entrance was created on the north side of the shrine for the *svāmīs* and their assistants to go in and out of the sanctum sanctorum. Here, at this entrance, Vādirāja duly installed an icon of Madhva.[118] Also, as a remembrance of the days of Saint Kanakadāsa, Vādirāja made a permanent arrangement for Kanaka's humble gruel to be included among the list of *naivedyas* offered to Uḍupi Kṛṣṇa everyday.[119]

Vādirāja's Exploits in Tuḷunāḍ and its Adjoining Areas

After completing his grand tour of India and constituting the various reforms at Uḍupi, Vādirāja confined himself thereafter to the Tuḷu country and its neighboring regions. Tuḷunāḍ has always been one of the traditional strongholds of South Indian Jainism and continues to be so even to this day. Through the centuries, the *bastis* of Mūḍubidre and Kārkaḷa have housed the two apostolic seats of Jainism in the Tuḷu country. The thousand-pillared Jaina *basti* at Mūḍubidre is not only one of the most fabulous pieces of architecture and major monuments of Karnataka, but also one of the few priceless antiquities of South Indian Jainism. Once, as Vādirāja was travelling through the Tuḷu country, the Jaina au-

thorities from the Mūḍubidre Basti invited the Mādhva pontiff for a visit. Vādirāja is then said to have accepted the invitation and gone to that place. Here, Vādirāja is said to have asked his Jaina hosts for a particular emerald icon at the *basti* which the Jainas refused to part with. The pontiff-saint was then said to have sprinkled holy water on that emerald icon of a Jaina Tīrthāṅkara turning it into an icon of Viṭṭhala to the amazement of his hosts. The Jainas are then said to have gifted this emerald Viṭṭhala icon to Vādirāja which may still be seen among the *saṃsthāna devatās* of the Sode Maṭha.[120]

Another major incident involving Vādirāja and the Jainas took place, when the Heggaḍe chieftain of the hamlet of Kuḍuma, located in the Beḷtaṅgaḍi *tāluk* of South Kanara District, is said to have extended an invitation to Vādirāja to come and camp at his village. The Heggaḍe chieftain was a Jaina by faith. Vādirāja is said to have politely declined the Jaina chieftain's offer and invitation saying that his village was infested with satanic ghouls and goblins. The Heggaḍe who was not to be dissuaded so easily pleaded with Vādirāja to find a remedy for this problem. Vādirāja, then through his occult powers is said to have turned the chief ghoul called Aṇṇappa into a benign spirit and brought him under his own powers. He is then said to have directed this Aṇṇappa goblin to fetch the *liṅga* of Manjuñātheśvara from Kadre near Mangalore. The genie did precisely as Vādirāja had beckoned it to do; and the next day after placing a huge Narasiṃha *śālagrāma*, Vādirāja consecrated the *liṅga* of Manjuñātheśvara at Kuḍuma on the banks of the Netrāvatī river. Vādirāja, then arranged for Mādhva priests to manage the Śiva shrine and placed it under the custody of the Heggaḍe chieftain and his family under whose authority it continues to be so to this very day. The custodianship is hereditary and the Heggaḍe in charge is designated with the title 'Dharmādhikārī.' The genie Aṇṇappa was relegated by Vādirāja to be the guardian of Kuḍuma. Aṇṇappa is supposed to have told the Heggaḍe that the shrine of Manjuñātheśvara in his village would one day become a great pilgrim spot and the deity would atttract many devotees who would wish their desires to be fulfilled. However, he was

not to count the expenditure of the temple which may occur due to the influx of pilgrims. He was to provide them with free boarding and lodging facilities ignoring the costs and Aṇṇappa would see to it that money somehow flowed in. The place then came to be called 'Dharmasthaḷa' (as it is known today) as the pilgrim or devotee could stay at this shrine entirely at the expense of the Heggaḍe charity. And even to this day no accounts are maintained with regard to expenditures in this temple. Dharmasthaḷa has thousands of pilgrims all year round. The present Dharmādhikārī is one Vīrendra Heggaḍe.[121] (see Genealogical tables)

Vādirāja is also said to have settled a long standing dispute between two rival Smārta Brahmin communities of Tuḷunād, i.e., the Koṭas and the Koṭeśvaras, in which the latter had badly suffered. Vādirāja, who hailed from a completely different community and religion from the two rivalling factions, is said to have agreed to arbitrate over this long-standing feud and settle it once and for all. Vādirāja is said to have finally settled the territorial dispute by emancipating the Koṭeśvaras who were suffering in exile and settling the case in their favor. In a sense of gratitude, the Kannaḍa-speaking Smārta Koṭeśvara Brahmins are said to have converted *en masse* to Mādhvaism and become parishioners of Vādirāja's Kumbhāsi Maṭha.[122]

Once a particular goldsmith was attempting to mould an icon of the deity Gaṇeśa, but try as he might several times over, the handiwork always turned up with the face of a horse instead of an elephant as should be the case with Gaṇeśa. However, the goldsmith persisted but every time his attempt proved in vain. Deciding that he would make a completely new attempt the next day, he put away the horse-faced icon and closed his store for the day. That night the Lord in the form of Hayagrīva is said to have come into the goldsmith's dream saying that it was His wish that the mould turn out as being horse-faced which the deity Hayagrīva possesses, and that the next day a *sannyāsin* would come to his store to whom the goldsmith was to give away this horse-faced icon. That *sannyāsin* happened to be none other than Vādirāja, who also, following the orders of Hayagrīva, came to the store the next

day. The goldsmith is said to have been wonderstruck when Vādirāja duly turned up the next day asking for the icon. This Hayagrīva icon, was then readily given by the goldsmith, who decided to become a follower of Vādirāja. Soon, the entire *svarṇakāra* (goldsmith) community of Tuḷunāḍ converted to Mādhvaism and became parishioners of the Kumbhāsi Maṭha. Vādirāja is said to have issued a copper plate document to the community officially spelling out their conversion. Even today the goldsmith community of Tuḷunāḍ are ardent Mādhvas and disciples of the Sode Maṭha. They receive the *taptamudrā* sacrament once every three years from the pontiff of the Kumbhāsi (now Sode) Maṭha. The Hayagrīva icon is considered the second chief presiding deity of the Sode Maṭha and may be seen among the *saṃsthāna* deities of that *maṭha* to this very day. Elaborate *pūjās* are offered to it on Hayagrīva Jayantī day.[123]

Genealogical Table of the Heggaḍes of Kuḍuma Prior to the Days of Vādirāja

1) Varmaṇṇa Heggaḍe
2) Padmayya Heggaḍe
3) Candayya Heggaḍe I

Genealogical Table of the Dharmādhikārīs since the Days of Vādirāja

4) Devarāja Heggaḍe: The chieftain who invited Vādirāja to his village and in whose time the once ordinary village of Kuḍuma was magically turned into the holy pilgrim center of Dharmasthaḷa upon the consecration of the Manjuñātheśvara *liṅga* and the image of the goddess Kanyākumārī by Vādirāja in the Jaina chieftain's estate and whose successors have faithfully carried on the Dharmādhikārī tradition which their famous ancestor promised to the genie Aṇṇappa who in turn has guarded and fulfilled its end of the promise to the Heggaḍe family to this very day through four centuries.
5) Mañjayya Heggaḍe I
6) Jinappa Heggaḍe

7) Candayya Heggaḍe II
8) Devapparāja Heggaḍe
9) Anantayya Heggaḍe
10) Vṛṣabhayya Heggaḍe
11) Gummaṇṇa Heggaḍe
12) Varadayya Heggaḍe
13) Candayya Heggaḍe III
14) Kumārayya Heggaḍe
15) Candayya Heggaḍe IV
16) Mañjayya Heggaḍe II
17) Dharmapāla Heggaḍe
18) Candayya Heggaḍe V
19) Mañjayya Heggaḍe III
20) Ratnavarma Heggaḍe
21) Vīrendra Heggaḍe (present Dharmādhikārī)

It is well known among the Mādhvas that Vādirāja was a *hayagrīvopāsaka* and ever since he obtained the Hayagrīva icon he used to offer elaborate *pūjās* to it daily. Once a set of vicious attendants, through the help of the cook are said to have mixed poison into the special naivedya dish which Vādirāja used to offer to the deity Hayagrīva every day and which used to disappear completely. When queried, Vādirāja told that Hayagrīva used to come and really partake of the *naivedya*. The skeptical attendants thought that Vādirāja was lying and that he used to secretly partake of that dish himself. Just to prove themselves right, they mixed the poison one day into the dish. That day, as they secretly peeked through the curtain while the *naivedya* was being offered, they indeed to their amazement saw a white handsome stallion coming and partaking the dish, as Vādirāja sat there and meditated. Because of the poison, the horse is said to have immediately turned blue and Vādirāja, who had no idea of what had transpired, was thoroughly saddened. The attendants realized the greatness of Vādirāja and fell to their knees begging the pious saint for forgiveness. Even though the saint forgave them, the curse of Hayagrīva is said to have struck them all dead. When asked how he could rid Hayagrīva of the blue color, the deity is said to have directed Vādirāja to go to a hamlet

called Maṭṭu on the banks of the Udyāvara river (near Uḍupi) and asked the people there to grow a special variety of round and green eggplants found only in Tuḷunāḍ. After forty-eight days, Vādirāja was asked to offer a dish prepared out of those special eggplants for *naivedya*. This was done and the deity is said to have lost its bluish hue that it had obtained on account of the poison. These special eggplants, known locally as *'guḷḷas,'* thus became part of the daily list of *naivedyas* in the Sode Maṭha where it is prepared to this day.[124] In the process, the inhabitants of Maṭṭu village became converts to Mādhvaism.

Once in the village of Nāraḷa, there existed a certain ghoul that used to devour people unless they answered its riddles. Vādirāja once happened to pass through Nāraḷa and was confronted by this ghoul who threw the pontiff-saint a riddle which he is said to have successfully answered. The ghoul is then said to have immediately turned into a genie and become a servant of Vādirāja. Ever afterwards, it is said to have remained in his occult powers doing whatever the saint bade it to do. It is said that while the attendants carried only one side of the pontifical palanquin, the genie carried the other.[125]

Once when Vādirāja happened to visit the township of Velāpuri (modern Belur) in the Hassan District of Karnataka, the citizens, not knowing his greatness, never accorded the due courtesies and the formal reception normally given to a visiting religious dignitary. Vādirāja never bothered of this and camped in the town for some days. The patron deity of Belur is the Lord Cennakeśava for whom the Hoysaḷa kings built a magnificent temple in the eleventh century C.E. During Vādirāja's sojourn, the annual Rathotsava for Cennakeśava was to take place. On the Car festival day, all Belūr gathered at the temple to participate. When the temple chariot carrying the icon of Cennakeśava was to commence on a procession through the streets of Belur, try as the devotees might, the chariot refused to move. Even elephants were used to draw the chariot and pushed in the hind by several others of these mighty beasts, but try as they might nothing succeeded in moving the holy car. The citizens are said to have soon realized their mistake and formally called on the saint and begged him to do whatever he

could to move the chariot. Devotionally singing the song *'bāro cennakeśava bāro'* (Kannaḍa meaning, 'come, O Cennakeśava, come') the saint is said to have single-handedly pulled the huge chariot with the greatest ease to the amazement of the public. The citizens of Belur are then said to have donated land to the Kumbhāsi Maṭha.[126]

During his visit to Kerala, Vādirāja is said to have converted the Cochin royalty to Mādhvaisn and introduced reforms in the style of worship at the Anantapadmanābha temple in Trivandrum.

The Acquisition of Sode and Vādirāja's *Sajīvavṛndāvanapraveśa*

Towards the latter end of his career, Vādirāja visited Sode,[127] the capital of one Arasappa Nāyaka (1555-1598 C.E.), a feudatory vassal of the Vijayanagar Empire. The Sode chieftain, who was a Vīraśaiva by faith is said to have accorded a courteous reception to the visiting pontiff at his court.[128] However, the chieftain's chaplain, a Vīraśaiva *paṇḍita*, challenged Vādirāja to a debate which is said to have lasted a fortnight. The Vīraśaiva chaplain had staked all his precious possessions, which are said to have included a pearl studded throne, a pair of gold sandals and a crown, in the debate. However, finally Vādirāja is said to have emerged victorious in that debate and wrested all the precious possessions of the Vīraśaiva chaplain.[129] As a commemoration of this event, a bell with a Nandī bull on top, called *'basavana ghaṇṭe'* in Kannaḍa, which is what the Vīraśaivas use during their *pūjās*, is regularly used at the *maṭha* of Vādirāja even to this day.[130] By the blessings of Vādirāja, Arasappa Nāyaka is said to have won a major battle with the neighboring kingdom which made the chieftain convert to Mādhvaism. As a commemoration of this victory, Arasappa Nāyaka is said to have made a huge land grant to the Kumbhāsi Maṭha. The land grant was so huge that Vādirāja decided to shift his village headquarters from Kumbhāsi to Sode. Thus the Kumbhāsi Maṭha became the Sode Maṭha, the name by which Vādirāja's institution has been known ever since. Vādirāja is then said to have ordered his genie to bring a particular Trivikrama icon from Badrināth which

he established at Sode on the Vaiśākha *pūrṇimā* day in the cyclic year of Citrabhānu, i.e. 1582 C.E. Even to this day, the annual Rathotsava festivities of the Trivikrama temple at Sode takes place for a week from Phālguṇa-śuddha-navamī to Phālguṇa *pūrṇimā*.[131]

According to the new biennial '*parayāya*' system which he introduced at Uḍupi, Vādirāja is said to have conducted four '*parayāya*' terms at the Śrī-Kṛṣṇa temple:

1st *paryāya* = from 1532 to 1534 C.E.
2nd *paryāya* = from 1548 to 1550 C.E.
3rd *paryāya* = from 1564 to 1566 C.E.
4th *paryāya* = from 1580 to 1582 C.E.

He would have also conducted his fifth and last *paryāya* at Uḍupi, which he relinquished voluntarily in favor of his heir-apparent who had already grown old in his office as deputy due to Vādirāja's extraordinary long life span. Fearing that his deputy might never get a chance to worship Kṛṣṇa as full pontiff, he voluntarily gave up his fifth *paryāya* term to his junior, Vedavedya Tīrtha, who conducted that last *paryāya* at Uḍupi on behalf of Vādirāja. Having *darśana* of Uḍupi Kṛṣṇa for the last time in his life before he eventually retired once and for all to Sode, Vādirāja is said to have sung a hymn called '*Mannisenna Madhusūdana*' (Kannaḍa, meaning 'Forgive me My Lord'). While his junior, Vedavedya Tīrtha, performed the fifth and last *paryāya* at Uḍupi on Vādirāja's behalf (as it is against tradition for a junior *svamī* to conduct *paryāya* while his predecessor is still alive), the latter is said to have conducted a *paryāya* simultaneously at Sode on the same grand and elaborate scale as it would have been, if it had taken place at Uḍupi. This fifth *paryāya* was conducted from 1596 to 1598 C.E.[132]

Despite his extraordinarily long life span of one hundred and twenty years, Vādirāja, at the end never really died a natural death after all. Several months before he voluntarily planned to leave the world, Vādirāja got his own cenotaph built. Then to the amazement of all who had gathered for the sad occasion, Vādirāja entered into that tomb he had voluntarily built. There he sat deeply

engrossed in meditation and telling his *tulasī* rosary. He had earlier instructed his attendants to seal the tomb shut as soon as the rosary dropped off his hands. The rosary beads did drop off and the attendants sealed the tomb shut. Then, to the amazement of all gathered, Vādirāja is said to have risen from his tomb in his body and ascended toward heaven. He is said to have thrown down a piece of saffron garment and his gold sandals to the devotees gathered below.[133] These relics are worshipped at his tomb at Sode to this very day. Vādirāja's *Sajīvavṛndāvanapraveśa*, as his voluntary entrance into the tomb is technically known, occurred on Phālguṇa-bahula-tritīya in the Hindu cyclic year of Śārvari; i.e., 1600 C.E. after enjoying a long life of one hundred and twenty years (which according to the Hindus is a person's full lifespan if all the planets in one's horoscope are in a favorable position at the time of one's birth). His ascendence to Heaven with his body is known as *saśarīrasvargārohaṇa*.

Epilog

Vādirāja was indeed the most illustrious pontiff of the Uḍupi tradition since Madhva and continues to be so even to this day. The immortal legacy that he left behind has made a permanent mark in the spiritual heritage of the Tauḷava Mādhvas. Vādirāja is entitled to a major chapter in the religious history of Tuḷunāḍ. There is practically no aspect of Tauḷava Mādhva religious life today which has not been some way or the other touched or impacted upon by Vādirāja. The unique and well-organized system of religious worship and administration that he evolved at the Śrī-Kṛṣṇa temple at Uḍupi involving the *aṣṭamaṭhas* as its joint custodians has indeed withstood the test of time by surviving into modernity through four centuries, some of which were the most turbulent times in Indian history. The world has very few parallels to show, matching the Uḍupi Kṛṣṇa temple in discipline and organization. The events and episodes of Vādirāja's life indeed proved that he was a *ṛju*. He is indeed one of the renowned pontiff-saints of Mādhva hagiology. Even to this day, thousands of devotees flock to the site of his tomb at Sode to have their cherished desires fulfilled.

Through four centuries, thousands of miracles have taken place at Vādirāja's tomb at Sode. The earliest and most famous of these miracles took place at Sode during the reign of Vedanidhi Tīrtha, the great grand successor of Vādirāja Tīrtha on the apostolic throne of the Sode Maṭha. In this miraculous incident which took place some thirty years after Vādirāja's *Sajīvavṛndāvanapraveśa*, it is said that the Vādirāja came regularly every night for a whole decade, i.e., from 1630 to 1640 C.E., in the dream of an old deaf and mute man, who as a young boy had attended upon the saint as the latter's personal servant while he reigned as pontiff, and narrated to him in this dream-seance, the nature of the saint's *ṛjutva* in chaste and flowery Sanskrit. This, then, the mute old man, his life-long muteness having disappeared only temporarily, would renarrate in complete detail the contents of his previous night's dream-seance faithfully every morning for ten years before Vedanidhi Tīrtha and the *paṇḍitas* of the Sode Maṭha. However, every day after this narration the muteness would overtake him again. The paṇḍitas of the Sode Maṭha, who went through their notes and those of the official scribe every morning after the renarration, found the Sanskrit not only to be flawless every single day, but the style typically bearing an eerily close resemblance to that of the saint's as seen in his other works. After pontifical approval, the work was declared to be an authentic posthumous work of Vādirāja and was given the title *Svapnavṛndāvanākhyāna*. The Tauḷava Mādhvas base their arguments upholding the *ṛjutva* of Vādirāja upon this work. In 1642 C.E., Vedanidhi Tīrtha got the entire work containing 2239 stanzas etched on a stone slab and had this lithic epigram erected adjacent to the tomb of his grand-predecessor, Vedavedya Tīrtha II, at Sode where it stands to this very day and has been continuously offered worship every day since then.

Vādirāja Tīrtha's Literary Accomplishments

B.N.K. Sharma, the contemporary Mādhva historian and scholastic, in his ground-breaking opus *A History of the Dvaita School of Vedānta and Its Literature* (2 volumes) informs us that Vādirāja was the author of some twenty major works besides having to his

credit a whole host of innumerable *stotras* to various deities including Viṣṇu, composed in Sanskrit, Kannaḍa and Tuḷu. Beneath is given a list of some of his major works and some of his famous *stotras*. Admiring the ability and caliber of Vādirāja as a writer, Dr. Sharma comments:

> 'Vādirāja is the most facile writer in Dvaita literature. His fine poetic faculty and human touch, the quick flashes of his wit and humor, his apt analogies from life and literature, and his racy way of putting things have made him the most popular and enthusiastically applauded writer in Dvaita literature. He thinks in poetry and argues in it, with all the richness and irresistability of its appeal. He had a well-stored mind and a rare gift of ready expression on which he could draw for substance, variety and vivacity, alluring analogies and telling expression. His works show an intense personal fervor and passionate faith in the religious and metaphysical satisfyingness and superiority of Mādhva-*siddhānta*. He pays deep homage and unstinting tribute to the memory of Madhva and modestly disclaims all originality for his views. His spiritual life and magnetic personality, coupled with his alluring poetic flair and directness of approach to the problems of philosophy and interpretation, endeared him to one and all and made it easy for him to spread the message of Madhva, far and wide and to establish personal contacts with the masses which brought welcome acquisition of numbers to the creed, in his time.'[134]

Commentorial Literature

1. *Tattvaprakāśikāgurvārthadīpikā* : a short critical gloss touching the problematic sections of Jayatīrtha's *Tattvaprakāśikā*, which in turn is a direct commentary on Madhva's *Brahmasūtrabhāṣya*
2. *Nyāyasudhāgurvārthadīpikā* : a short critical gloss touching upon the problematic sections of Jayatīrtha's *Nyāyasudhā*, which in turn is a direct commentary on Madhva's *Aṇuvyākhyāna*
3. *Taittirīyopaniṣadbhāṣyaṭīkāṭippaṇi* : a gloss on Jayatīrtha's commentary to Madhva's commentary on the *Taittirīyopaniṣad*.
4. *Kaṭhopaniṣadbhāṣyaṭīkāṭippaṇi* : a gloss on Jayatīrtha's commentary to Madhva's commentary on the *Kaṭhopaniṣad*
5. *Īśopaniṣadbhāṣyaṭīkāṭippaṇi* : a gloss on Jayatīrtha's commentary to Madhva's commentary on the *Īśopaniṣad*

6. *Praśnopaniṣadbhāṣyaṭīkāṭippaṇi* : a gloss on Jayatīrtha's commentary to Madhva's commentary on the *Praśnopaniṣad*
7. *Muṇḍakopaniṣadbhāṣyaṭīkāṭippaṇi* : a gloss on Jayatīrtha's commentary to Madhva's commentary on *Muṇḍakopaniṣad*
8. *Māṇḍūkyopaniṣadbhāṣyaṭīkāṭippaṇi* : a gloss on Jayatīrtha's commentary to Madhva's commentary on *Māṇḍūkyopaniṣad*
9. *Gītāvyākhyānavivaraṇam* : a direct commentary on Madhva's *Gītātātparya*
10. *Lakṣābharaṇam* : a direct and detailed theological commentary on the *Mahābhārata*
11. *Mahābhāratatātparyanirṇayaṭīkābhāvaprakāśikā* : a commentary of Jayatīrtha's commentary to Madhva's commentary on the *Mahābhārata*
12. *Tantrasāraṭīkāṭippaṇi* : a commentary on Jayatīrtha's commentary to Madhva's *Tantrasāra*

Independent Treatises

13. *Yuktimallikā* : an elaborate exposition and defense of the principal tenets of Dvaita Vedānta. It is Vādirāja's magnum opus.
14. *Nyāyaratnāvaḷī* : a trenchant criticism of the doctrines of Śaṃkara's Advaita Vedānta
15. *Vivaraṇavaraṇam* : an elaborate criticism of the Advaita philosophical classic, the *Vivaraṇa* of Prakāsātman; also refutes other Advaita philosophical classics like the Pañcapadikā of Padmapāda and Tattvapradīpa of Citsukha
16. *Śrutitattvaprakāśa* : a treatise demolishing Advaita import of the five *mahāvākyas* from the Upanisads; establishing the rectitude of their Dvaita interpretation
17. *Pāṣaṇḍamatakhaṇḍanam* : a trenchant criticism of the doctrines and tenets of Jainism
18. *Kalpalatā* : a treatise that deals with upholding certain tenets of Dvaita epistemology as well as criticizing tenets of Jaina epistemology and psychology

19. *Cakrastuti* : a small treatise vindicating the Vedic origins of the *Taptamudrā* sacrament
20. *Upanyāsaratnamālā* : a treatise upholding the doctrine of the threefold classification of all *jīvas* in Dvaita psychology
21. *Sarasabhārativilāsa* : a treatment establishing the hierarchic position of Śrī, Brahmā and Vāyu in Mādhva theology
22. *Rukmiṇīśavijaya* : a poetical treatise having for its theme the abduction of Rukmiṇī by Kṛṣṇa and his marriage with her
23. *Tīrthaprabandha* : a travelog describing in detail the holy places scattered all over the Indian subcontinent whom Vādirāja visited in his grand pilgrimage tour of India
24. *Svapnavṛndāvanākhyāna* : an eccentric and posthumous work on the nature of the saint's *ṛjutva*

Some of the famous *stotra* compositions of Vādirāja are: *Daśāvatārastotra, Vaikuṇṭhavarṇana, Hayagrīvapañcaka, Trivikramastotra, Raupyapīṭhakṛṣṇastuti, Haribhaktisāra, Veṅkaṭeśmaṅgalāṣṭaka, Navagrahastotra, Stotramālā*, etc.

Notes

[83]N.B.: I am completely and totally indebted to my friend Pt. P. Balarāma Bhaṭṭa, Librarian, Phaḷimār Maṭha, Uḍupi, for all the citations from the *Vādirājaguruvaracaritāmṛta* (hereafter *VGCA*) in this chapter.

VGCA 1:1-7.

[84] Ibid., 1:9.

[85] Ibid., 1:11-12.

[86] Today there stands a *maṇṭapa* marking the spot of Vādirāja's birth at Hūvinakere. The field is now called 'Gaurigadde' and this together with the Rāmācārya couple's house is now under the custody of the Sode Maṭha of Uḍupi. The crops yielded on Gaurigadde are prepared as the staple on Vādirāja's *samādhi* anniversary every year at the Sode Maṭha to this very day.

[87] *VGCA* 1:17-19.

[88] Ibid., 1:21.

[89] Ibid., 1:32.

[90]Ibid., 1:33.

[91]Ibid., 2:7.

[92]The couple's second son was also ordained later into *sannyāsa* as Surottama Tīrtha and became the fourteenth pontiff of the Bhaṇḍārakeri Maṭha.

[93]*VGCA*, 2:9.

[94] Ibid., 2:18-21.

[95]Ever since the days of Vādirāja, the 'Śobhānā' hymn is traditionally sung during every Śivaḷḷi wedding ceremony by a group of women. It is now an integral part of the Śivaḷḷi culture.

[96]*VGCA*, 2:25-36.
[97]Ibid., 2:22.
[98]Ibid., 2:23-25.
[99]Ibid., 3:1-3.
[100]Ibid., 2:38-39.
[101]Ibid., 2:41-47.
[102]Ibid., 3:4-10.
[103]Ibid., 3:13-18.
[104]Ibid., 3:21-22.
[105]Ibid., 4: 52-53.
[106]The icon of Hanumān at the Śrī Kṛṣṇa temple is considered very holy and powerful by the Mādhvas. It is said to be the real power behind the success of every biennial term of office and is hence propitiated by one and all with deep reverance and devotion.

[107]Vādirāja is said to have named his commentary on the epic as *Lakṣābharaṇam* as the fulfillment of the vow taken by his mother before his birth to donate a hundred thousand gold coins to the deity if she had an off-spring. Apparently, in her anxiety to bear a child, Gauri had no idea what she was committing herself to. The vow was naturally left unfulfilled as the financial status of Vādirāja's parents was nowhere near even donating one gold coin leave alone a hundred thousand of those. As such, Vādirāja towards the fulfillment of his mother's vow, is then said to have written his commentary on the *Mahābhārata* and offered it to the deity thus redeeming his mother from a long standing committment.

[108]*VGCA* 5:1-9.
[109]Ibid., 3:24-33.
[110]Ibid., 3:34-39.
[111]Ibid., 3:41.
[112]Ibid., 4:49-50.
[113]Ibid., 4:50.
[114]Ibid., 5:44-45.
[115]Vyāsatīrtha was a *deśastha* Mādhva and not a Tauḷava. He was the fifth pontiff of the Dakṣiṇādi Maṭha (which was later renamed after him as the Vyāsarāya Maṭha as it is known today). The Vyāsarāya Maṭha is one of the three premier *deśastha* Mādhva institutions descended from Jaya Tīrtha.

[116]Ibid., 5:1-21, 45-7.
[117]Although Vādirāja was personally willing to admit Kanakadāsa into the premises of the Kṛṣṇa temple, he could not do so as it was objected to by the other seven pontiffs who thought that it would be a violation of accepted traditon. As the Kṛṣṇa shrine is the common property of all the eight *maṭhas* and is under their joint custody, a unanimous consensus of all eight *svāmīs* is required to bring about any change in the existing law, customs and traditions. After that miraculous incident which proved manifestly and beyond any doubt the spritiual greatness of Kanakadāsa, all assented to the change immediately.

[118]*VGCA*, 4:53-56.
[119]Ibid., 5:11-19.
[120]Ibid., 3:45-50
[121]Ibid., 3:51-55.
[122]Ibid., 5:10-11.
[123]Ibid., 4:69-74.
[124]The Mādhvas who are generally prohibited by certain sectarian food laws from consuming eggplants make an exception in the case of the *guḷḷa*.

[125]*VGCA*, 4:22-44.
[126]Ibid., 5:37.

[127]Sode is located in the Śirsi *tāluk* of the present day North Kanara District of Karnataka State.

[128]Vādirāja's visit to Sode was a goodwill diplomatic mission. Sode was the capital of the Nāyaks of Ikkeri or Keladi, a feudatory dynasty under the Vijayanagar emperors, who at that time had managed to assert partial independence from the Empire taking advantage of the politically shaky and decadent situation at Hampi and under whose political suzeranity now came Tuḷuva. Vādirāja who had by this time developed the aura and charisma of an elderly statesman and guardian saint of Tuḷunāḍ as a whole, thus thought it politically wise to come into better contact and probably gain influence, which he ultimately managed to do at the court of the Keladi chieftains in Sode. Thus, soon after the conclusion of his fourth *paryāya* at Uḍupi (which was from 1580-1582 C.E.) Vādirāja decided to undertake his diplomatic expedition to Sode. As the Keladi Nāyaks were staunch Vīraśaivas by faith, Vādirāja thought it all the more wise to develop and maintain contact with them so that Uḍupi, the bastion of Vaiṣṇavism, would not come under any harm and danger from the Śaiva fanatics and extremists taking advantage of the situation. Thus, by inciting the Vīraśaiva court-chaplain into a debate, Vādirāja, through the means of a time-honored tradition, won the chieftain over to Mādhvaisn upon vanquishing the chaplain. This is also why Vādirāja readily changed his village headquarters from Kumbhāsi to Sode. Two years after Arasappa Nāyaka's death in 1598 C.E., Vādirāja also entered his tomb in 1600 C.E. Arasappa's first son and successor, Rāmacandra Nāyaka (1598-1606 C.E.) piously followed in the footsteps of his father and continued to patronize and venerate Vādirāja during the last two years of the pontiff-saint's life. Upon the specific orders and directions of Vādirāja, Rāmacandra got constructed the saint's *vṛṇḍāvana* at Sode and was present when the great pontiff-saint entered his tomb in 1600 C.E. However, Arasappa's second son and grand successor, Veṅkaṭappa Nāyaka (1606-1629 C.E) readopted the Vīrasaiva faith but at the same time maintained very cordial relations with the Uḍupi pontiffs.

[129]*VGCA*, 6:1-28.

[130]Otherwise normally speaking, the Mādhvas use the bell with the image of Hanumān on top of the handle in their *pūjās*. In Mādhva Kannaḍa it is known as *prāṇadevara ghaṇṭe*. The Śrī-Vaiṣṇavas use the bell with either the image of Garuḍa or that of *cakra-śaṅkha* combination.

[131]*VGCA*, 6:34-46.

[132]Ibid., 6:51-55.

[133]*VGCA*, 6:58-61.

[134]B.N.K. Sharma, *A History of the Dvaita School of Vedānta and its Literature*, vol. 2 (Bombay, 1961).

Chapter 4

Uḍupi : A Contemporary Introduction to the Great Historical and Spiritual Capital of the Mādhva-Vaiṣṇava *Sampradāya*

Despite the current existence of a total number of twenty-four separate and individual apostolic institutions[135] preaching and propagating the Mādhva faith today, descended either directly or indirectly from the great *pradhānācārya*, 'the historical association of the eight *maṭhas* of Uḍupi with the care and worship of the image of Śrī-Kṛṣṇa installed by Madhva in his *maṭha* there has however given them the unique honor and prestige of being the custodians of the historical and spiritual capital of the Mādhva community as a whole, its place of pilgrimage and periodical congregation as well as its perennial source of spiritual inspiration for centuries.'[136]

We shall now make a detailed survey of the Śrī-Kṛṣṇa temple at Uḍupi and its affiliates and environs both far and near (see pp. 308-310). A logical place to begin this descriptive tour is to first locate ourselves in the famous Rathabīdi or Car Street,[137] as it is known in English, in downtown Uḍupi. "The Car Street of Uḍupi may be called the hub of Tuḷunād. The importance of this area is twofold. It is here that the ancient Rajatapīṭha is located giving the name Rajatapīṭhapura to Uḍupi. The Anantesvara temple is one of the major monuments of Karnataka. The Candramaulīśvara temple is at a lower elevation in front of the Anantesvara temple. The *liṅga* in this temple is made of *sphaṭika* (crystal). Secondly the earliest Kṛṣṇa shrine of South India is perhaps, located here. It is

the practice here that first devotees should visit the Candramaulīśvara temple, then the Ananteśvara temple and afterwards the Srī-Kṛṣṇa temple. The eight *maṭhas* in *dvandva* are located here."[138] In other words, the Car Street of Uḍupi is the location of the three most ancient and sacred shrines of this religious township. Uḍupi is the holiest of the seven *puṇyasthalas*[139] of the Paraśurāma-kṣetra. Of these three temples, the Candramaulīśvara shrine is the most ancient and houses the *kṣetrapāla* of Uḍupi. Next is the Ananteśvara shrine, the spiritual center of the Śivaḷḷi community prior to the advent of Madhva. The relatively latest of the three is the Śrī-Kṛṣṇa temple, the spiritual rallying center of the Mādhva faith as well as its living legacy and its holiest historical relic today. The *aṣṭamaṭhas* of Uḍupi which act as centers of scholastic education, spiritual counselling, religious propaganda and church administration for the bulk of the Tauḷava Mādhva community are located all around the rectangular Car Street though not necessarily according to either the *dvandva* arrangement or the order in which they come into *paryāya*. They are the living testimonies to the original organizational genius of Madhva who made them the joint custodians of one of the best administered and unique spiritual centers of India.

The Car Street of Uḍupi is rectangular in shape and circuits the Candramaulīśvara and the Ananteśvara temples, besides a few commercial establishments fringing the two temples, which occupy the bulk of the space in the center of the Car Street. Of these two temples, the Candramaulīśvara is the smaller one and occupies the eastern one-third of the rectangle in the center of the Car Street. Thus, the temple is also known locally as the Mūḍudevālaya or the Eastern temple. The western two-thirds of this central rectangle is occupied by the Ananteśvara temple also known locally as the Paḍuvadevālaya or the Western shrine. Of the commercial establishments located in this central rectangle, two are worthy of mention. They have for long sold religious paraphernalia and articles to visiting pilgrims and have made a name as well as built a reputation for themselves in Uḍupi. These are M/s Kalmañje Vyāsācārya and Sons and M/s Airoḍi Rādhākṛṣṇa Pai and Sons.

Both the proprietors are Mādhvas, though the former is a Tuḷu-speaking Śivaḷḷi Mādhva and the latter a Koṅkaṇi-speaking Gauḍa-Sārasvata Mādhva. The proprietors of the latter firm are enthusiastic collectors of antique *pañcaloha* icons and are proud owners of one of the most fabulous and fascinating private museums of ancient icons from all over Tuḷunāḍ.[140] For obtaining books on Mādhvaism, there is the well-known S.M.S. Granthālaya of M/s Pāvañje Gururāo and Sons located between the Pejāvar and the Phaḷimār *maṭhas* on the western wing of the Car Street.

The Car Street is fed by three main radial roads. These are: the Baḍagubīdi (northern radial road), the Teṅkubīdi (southern radial road) and the Paḍubīdi (western radial road). Entering the Car Street from the Baḍagubīdi and turning left onto this street we find ourselves located first beside the Kanakadāsa-manṭapa on the right hand side of this street. This *manṭapa* is a monument erected at the site where Saint Kanakadāsa originally built his humble hutment and sang soulful hymns of unblemished devotion in Kannaḍa asking, requesting and at times demanding (*nindābhakti*) the Lord of Uḍupi to grant him *darśana* as he could not enter the temple because of his low birth. When the great Haridāsa sang the hymn '*Seveyanu koḍo hariye, bāgilanu teredu*' (Kannada, meaning, 'Grant me Thy holy sight by opening Thy temple doors unto me'), two holes were created in the temple walls of the outer and inner sanctums and the *dāsa* was granted his pious request. Whether Uḍupi Kṛṣṇa turned around 180 degrees to grant *darśana* to Saint Kanakadāsa is a matter of dispute; but it remains an undisputed fact that two holes were immediately created as the devout saint sang away his famous hymn in divine rapture and ecstasy. The incident anyway left behind a permanent and lasting landmark in the annals of Hindu devotionalism. Here at this site where Kanakadāsa lived is a statue of the saint in a standing posture facing east towards the Śrī-Kṛṣṇa temple. Here on the western wall of the Kṛṣṇa shrine directly in line with the Kanakadāsa statue facing it, is located the *kanakana kiṇḍi* (Kannaḍa, for 'the window of Kanaka') a permanent fixture installed by Vādirāja Tīrtha ever since the hallowed incident as an immortal testimony to true devotion

and as an eternal tribute to the sacred memory of Saint Kanakadāsa. Thus this is the arrangement done for the hole created in the outer wall. A *gopuram*[141] or decorative arch shelters the *kanakana kiṇḍi* where all pilgrims and visitors must first have their initial *darśana* of the Lord's icon. It is unconventional and impious not to do so. It is an act of humility and devotion to do so and personally relive the Kanakadāsa incident.

After the *darśana* at the *kanakana kiṇḍi*, we may proceed south, towards the Anantes̀vara temple. At the entrance to this temple is the *pradhāna-balipīṭha* and a towering *dhvajastambha* on which the mute and possessed man announced and prophesized seven centuries ago the advent of the Savior to the Śivaḷḷis, prior to the birth of Madhva, thus forecasting the holy incident. As we proceed in, through the *kallu-maṇṭapa* (facade) and the *mahādvāra* (main entrance), we stand in front of a tall *dīpastambha* where oilwicked lamps are eternally burning. The shrine faces east and the sanctum sanctorum of this temple is far inside and at an elevation. Here, deep inside is the Anantes̀vara *liṅga* on a silver pedestal — the *rajatapīṭha*. Until about the sixteenth century C.E., the Smārtas conducted worship in this ancient shrine of Śiva, when Vādirāja evicted them and made room for the priests of the Mādhva faith therein. Today, the temple is under the custoday of the Kāṇiyūr Maṭha of Uḍupi. Inside this shrine is also the Disappearance Spot of Madhva.

The entrance to the Candramaulīśvara temple is mainly from the eastern wing of the Car Street. There is also a side entrance from the northern end of the temple which lets out directly onto the main entrance of the Śrī-Kṛṣṇa temple. The Candramaulīśvara shrine is the most ancient of the three temples. Here, the Śivaliṅga is not too far inside and is more clearly visible than the Anantes̀vara *liṅga*. The Candreśvara *liṅga* is made of pure crystal. Here too, the custody of the temple changed hands from the Smārtas to the Mādhvas at the time of Vādirāja. Today it is also under the custody of the Kāṇiyūr Maṭha of Uḍupi. The Candramaulīśvara temple is situated at a much lower elevation than either the Anantes̀vara or Kṛṣṇa shrines. In fact, taking the Car Street as our measure, the Anantes̀vara shrine is higher, the Candreśvara lower and the Kṛṣṇa temple is at just about the street level.

The temples of Tuḷunāḍ may be taken as typical examples of gious architecture prevailing in the West Coast of India. All the ples of the Malabar region from Gokarṇa to Kanyākumāri are ı particular type, unique in their architecture thus separating n as a class from the rest of the temple styles in other parts of ia. The temples of the Malabar area strangely enough resemble ;e of the Himalayan region. The reason for this is not exactly wn. The temples of Tuḷunāḍ fall under four categories[142]:

1. the *gajapṛṣṭha* (apsidal)
2. the *samacaturasra* (squarish)
3. the *dīrghacaturasra* (rectangular)
4. the *maṇḍala* (circular)

The Anantesvara temple is of the first type while the ıdreśvara and the Śrī-Kṛṣṇa temples are of the second type. As temples of the first category, the Anantesvara temple has no ıa *maṇṭapa*, a four-pillared platform outside, but facing the sanc- ı. It derives its name from the utility it is put to. Here the priest ally performs his *samdhyā* and *japa* and distributes the holy er (*tīrtha*), sandalwood paste (*candana*) and flowers and *tulasī* *mālya*) to the devotees throughout the day after the main *pūjā*. also the place where prayers are offered by devotees through *saṅkalpa* of the priest. Vedic hymns are chanted by other cler- ıen during the main *pūjā* times at the *tīrtha-maṇṭapa*. Sandal- ɔd is also ground here for use during *pūjā*.

Though the inner sanctums themselves may be of fabulous iquity, the external architecture of the Anantesvara and ıdreśvara temples belong to the pre-Hoysala period and may be :d around the eighth century C.E. Again, though the icon of ṇa at Uḍupi itself may be from the remote antiquarian past, the ple structure itself may be dated around the sixteenth century .. However an original structure like a *maṭha* might have ex- d earlier to this which anyhow it initially was before the instal- ɔn and consecration of the Śrī-Kṛṣṇa icon by Madhva in 1278 .. In fact the temple was completely renovated at the time of līrāja by the benign Emperor Acyutarāya of Vijayanagar. From ı onwards, though the basic model has been preserved, it has ıtheless undergone and received periodical renovations and

improvements from time to time until the present day. It was also during the time of Vādirāja that the edifices of the *aṣṭamaṭhas* were built around the Car Street.

Despite the fact that Madhva consecrated the most unique icon ever of Śrī-Kṛṣṇa in India at his *maṭha* in Uḍupi, the institution did not by any means convert into a temple technically speaking. Though in popular parlance, it is referred to as the Śrī-Kṛṣṇa temple strictly speaking in technical jargon it continues to be a *maṭha* and not a temple. The following are the technical differences between a *maṭha* and a *devasthāna* (temple):[143]

1. A *sannyāsin* conducts worship in a *maṭha* while a *gṛhastha* does so in a temple.
2. A *dhvajastambha* and *balipīṭhas* exist in a temple and are not found in a *maṭha*.
3. The *pañcavādyas* utilized in a *maṭha* are different from those utilized in a temple.
4. In a Mādhva *maṭha*, *pūjā* is conducted as per the *Tantrasāra* rites introduced by Madhva while in a temple the *pūjās* are conducted as per the ancient Āgamic procedures and rites. By and large, the Pāñcarātrāgama is followed in Mādhva temples. However the Pāñcarātric style of the Mādhva temples is a little varied from the Pāñcarātric rites followed in the Śrī-Vaiṣṇava shrines.
5. A *maṭha* has academic and ecclesiastical functions to perform besides spiritual ones. It also houses an apostolic seat with a resident reigning pontiff. A temple is merely a divine sanctuary and a shrine of public worship. It also acts periodically as a spiritual civic center and is run by a set of hereditary priests.

Thus the Uḍupi Śrī-Kṛṣṇa temple is, strictly speaking, the Uḍupi Śrī-Kṛṣṇa Maṭha, which it has always been all along officially and formally known as, in all historical records, epigraphs and in all legal and official documents till today. Even the *Sumadhvavijaya*, the earliest source and reference about the existence of this shrine, refers to it only as a *maṭha* and not a temple. So both before and after the installation and consecration of the holy Śrī-Kṛṣṇa icon, the shrine was, is and continues to be a maṭha, both officially and legally, even today. Thus, we may say in a way, that it is the main

and *ninth maṭha* for the administration of which the other eight *maṭhas* are jointly responsible as trustees and custodians. Though there is a joint trusteeship of the Śrī-Kṛṣṇa shrine by the eight *maṭhas*, the responsibility is nonetheless executed in an organized and systematic manner. Each of the eight *maṭhas* fulfills its share and responsibility of the joint trusteeship by taking total custody of the Śrī-Kṛṣṇa shrine in turns of two complete years each. During this '*paryāya*' or 'in-charge' period of two years, the pontiff of a *maṭha* occupies the supreme apostolic cathedra of Madhva at the Śrī-Kṛṣṇa *Maṭha*, performs the fourteen daily and other special pūjās to the holy icon of Kṛṣṇa installed therein and administers the shrine through his staff and retinue. At the end of his two year term-of-office, on a traditionally appointed day, he officially, formally and ceremoniously, transfers the custody of the Śrī-Kṛṣṇa shrine over to the next *maṭha* in line and duly evacuates the Kṛṣṇa temple premises for the incoming *maṭha* to take charge. The outgoing pontiff then resumes his normal duties as an apostle of the Mādhva faith touring the country every now and then and looking after the affairs of his own individual *maṭha*, for a period of fourteen years when once again it is his *maṭha's* turn to take charge of the Śrī-Kṛṣṇa shrine and fulfill its responsibility as a trustee in this '*paryāya*' system of religious administration unique to Uḍupi. Just as there is the '*paryāya*' system among the eight *maṭhas* vis-a-vis the main Śrī-Kṛṣṇa Maṭha, there is also the *dvandva* system among the eight *maṭhas* themselves as a mechanism of mutual responsibility. Each of the eight maṭhas is a member of a '*dvandva*.' There are four sets of '*dvandvas*.' each *dvandva* consisting of two *maṭhas*. Thus each *maṭha* has a partner-*maṭha* and the two have a special mutual relationship with each other and are required to assist each other in times of crises. It is a safety device institutionalized by Madhva as an inter-*maṭha* system of mutual assistance and fraternity.

A Descriptive Survey of the Śrī-Kṛṣṇa Temple Complex at Uḍupi

The Śrī-Kṛṣṇa temple of Uḍupi is a very small and architecturally unimpressive structure. It is however the immense organiza-

tion, discipline, rigor, punctuality, hospitality, dedication and the systematic execution of the fourteen daily and other special seasonal *pūjās* conducted in a splendid and opulent manner that leaves a very deep and lasting impression on the visitor to this quaint and beautiful sanctuary of Bālakṛṣṇa.

The Śrī-Kṛṣṇa temple is situated in the north-eastern corner of the Car Street. The main entrance faces south and is officially known as the '*kallu maṇṭapa.*' As in all Hindu temples, footwear of any kind is required to be removed before entering the *kallu maṇṭapa*. In between two big stone platforms is the main entrance to the shrine. On the western wing of this *maṇṭapa* is situated the official temple information and pilgrim guide office. Here accommodation and lodging facilities are allotted to the visiting pilgrim in one of the several temple choultries or guest houses. On the eastern wing of this *maṇṭapa* is the temple security office. Entering the temple, situated immediately to the right on the eastern side is the office of the *pārapatyagāra* of the *maṭha*-in-office. This is also known as the Sevā Office and it is here that visiting pilgrims may hire a guide, and register for the *pūjā* of their choice. Every *maṭha* when it comes into '*paryāya*' puts out its version of the standardized '*sevā list*' and this may be had on demand by the pilgrim from this office. The following *sevā-list* contains some forty and odd-standard *sevās* listing them in hierarchical order one below the other and at the same time indicating the fees to be paid for each, in a column running parallel to the list of the *sevā* names. Below this list, which is issued out both in English and Kannaḍa on either sides, is indicated the *maṭha* that is currently in *paryāya*. (Two typical specimen copies of the *sevā*-lists from two separate *paryāyas* have been reproduced here by photostat.) Upon paying the appropriate fees for the *sevā* of one's choice the pilgrim obtains a receipt for the same. If it's a major *sevā* got being performed by the pilgrim, the *pārapatyagāra* gets a *saṅkalpa* done by the pilgrim or devotee. Otherwise, the individual and his party are merely ushered in before the inner *kiṇḍi* by the *pārapatyagāra* and his assistants at the appropriate time when the said *pūjā* is being done. Anyway, the fourteen daily *pūjās* are conducted routinely whether a

devotee pays for them or not. If one pays to get a *pūjā* done, it is nothing more than a mere contribution to that day's expenses for that particular *pūjā*. Unless it is one of the *utsavas*, the other *pūjās* are not performed specially for the pilgrim. It is part of the daily normal routine of the Kṛṣṇa temple whether one pays for it or not. Sometimes two or more groups of pilgrims may contribute towards the same *pūjā* or *utsava* and even then it is conducted only once with no extra-special privileges to any one party or group. The only thing is that a *saṅkalpa* is performed, one gets to watch the pūjā that one paid for at the inner *kiṇḍi* without being part of the public line up for *darśana* and one gets special treatment at the *caukī* or pilgrim dining hall and is personally introduced to the pontiff-in-office by the *maṭha-pārapatygāra* and his assistants, and receives pontifical blessings at the *siṃhāsana*.[144]

Proceeding along the long narrow corridor we come to a crossing where there are two entrances. Taking the eastern entrance, in the long corridor running north-south, we find ourselves on the steep steps of the famous Mādhva-sarovara, the ancient and sacred temple tank of Uḍupi. Known previously as Ananta-sarovara and Víraja Tīrtha prior to the advent of Madhva, it served the two Śiva temples and the Ananta Maṭha of the pre-Madhva times. It is a natural spring, as fresh water has been faithfully oozing out precisely once every twelve years for seven centuries. (The tank is also supplied by the annual torrential rainfall of the southwest monsoon which occurs every year from June through September of which the Malabār Coast bears the brunt.) On this occasion, occuring once in a dozen years, it is a great festive event at Uḍupi and is celebrated with much pomp as it is thought of as the advent of the sacred Ganges itself. The *Sumadhvavijaya* tells us that this is the holy event when the holy Gaṅgā herself comes and sanctifies the *sarovara* once every twelve years as per the orders of Ananteśvara. As a permanent memorial to this holy event occuring once every twelve years, a shrine to the goddess Bhāgirathī was consecrated on the southwest corner of the *sarovara* by Vibudhapriya Tīrtha, the twenty-seventh pontiff of the Adamār Maṭha of Uḍupi. This is exactly the spot where the fresh water

springs up once every twelve years. Daily thanksgiving prayers are offered at this grotto shrine of the goddess Gaṅgā by the *paryāya-svāmin* and the devotees. The steps to this sarovara were constructed at the time of Vādirāja Tīrtha. The *paryāya-svāmin* and the pilgrims who come to Uḍupi have their bath in this holy tank. There is a *maṇṭapa* located right in the center of the *sarovara* and is used during Teppotsava festivities and on Utthāna-dvādaśī day, when the Cāturmāsya officially ends and the *utsava* season begins again. According to tradition, special '*kṣīrābhiṣeka*' and other *pūjās* are offered to the chief presiding deities of the Kṛṣṇāpur, Puttige and Kāṇiyūr *maṭhas* every year on that day at this *maṇṭapa* in the middle of the *sarovara*. During all these occasions the *maṇṭapa* is tastefully decorated.

The Kṛṣṇa shrine is situated on the western flank of the holy *sarovara*. Exiting from those very portals through which we entered the *sarovara*, we cut across the main corridor and enter the outer sanctum of the Kṛṣṇa shrine. Straight ahead we see a caged metallic icon of Cennakeśava of Belūr. This icon is kept at the now closed rear or eastern entrance of the Kṛṣṇa shrine. Whether these were the original main portals to enter the sanctum sanctorum of the Kṛṣṇa shrine or not is a matter of dispute and depends upon which version of the Kanakadāsa incident one is prepared to accept. If Kṛṣṇa was consecrated by Madhva originally facing east, then this is indeed the main entrance it once was and subsequently shut after the Kṛṣṇa icon turned around 180 degrees and stood facing west creating two holes in the walls of the temple and thereby giving *darśana* to Saint Kanakadāsa. Otherwise, if the Kṛṣṇa icon was originally installed facing west itself, then this is merely the eastern entrance at the rear of the shrine. Anyway the arguments of both sides have already been advanced in the chapters on Madhva and Vādirāja. This entrance is opened only on Vijaya Daśamī day when bushels of freshly harvested crops are brought in to the sanctum sanctorum through this entrance.

Turning left and moving south we find two or three rooms on our left. This is where the ornaments of the Kṛṣṇa shrine are kept and with which various types of *alaṅkāras* are done everyday to

the icon. Some of the priceless and antique ornaments are kept here. Next to this room or rooms is the *anuyāgaśālā* where various daily and special *homas* are conducted by the *purohitas* of the *paryāya-maṭha.* Several tiers of brass lamps surround the outer walls of the main shrine. These are lighted during the Rātrīpūjā everynight. Passing these various rooms we turn right and move westwards. On to our left is the Sūryaśālā where *paṇḍitas, purohitas* and students chant the Vedic hymns during the morning *pūjās* and where band, pipe music and orchestra is played during the evening *pūjās.* Next to the Sūryaśālā on its west is the room where the precious '*survarṇa pālkī*' or gold palanquin is kept.[145] On the platform before the *survarṇa pālkī* room is where *tīrtha, candana* and *nirmālya* are distributed by a priest in the evenings. These are Śrī-Kṛṣṇa *prasādas* and are distributed throughout the day to visitors and devotees continuously from the morning. All offerings brought by devotees such as camphor, incense sticks, coconuts, fruits, betel leaves and nuts are to be given to the priest who distributes the *prasādatraya,* and who makes the offering to Śrī-Kṛṣṇa from there itself and returns them duly to the appropriate devotee whom he initially took it from. There is no other way by which these offerings could be made.

We are now at the main foyer of the temple. This is the western wing of the temple. Entering through the gates between the '*tīrtha maṇṭapa*' and the western wall, we now face the *navagraha kiṇḍi.* It is only through this, that a devotee may have darśana of Śrī-Kṛṣṇa practically throughout the day. The *navagraha kiṇḍī* is temporarily shut off during the Alaṅkāra and the Avasarasanakādi *pūjās* and is open at all other times. This is the place where the other hole was created when giving *darśana* to Kanakadāsa. Ever since then, Vādirāja made the permanent arrangement of the two *kiṇḍis.* Whether this was the original location of the main entrance of the Kṛṣṇa shrine or not, is again a matter of dispute. Anyway, here stands today an affixed *kiṇḍī* through which alone all can have darśana of Uḍupi Kṛṣṇa, so famously known for his *darśana* only through these *kiṇḍis* unlike in other temples where a direct *darśana* of the icon can be had. Thus the Uḍupi Kṛṣṇa temple has no main

entrance or portals as such. On either side of this *navagraha kiṇḍī* are the bronze statues of the porters of Vaikuṇṭha, Jaya and Vijaya, the two official twin *dvārapālakas* of the Lord's Celestial Abode. The *navagraha kiṇḍī* is so called because it has nine tiny holes through which the devotee has *darśana* of the Śrī-Kṛṣṇa icon. It is made out of pure silver[146] and has the ten holy incarnations of Viṣṇu (*daśāvatāra*) embossed all around it. At the left and right bottom corners of this *kiṇḍī* are embossed the standing figures of Hanumān and Garuḍa respectively in the *baddhāñjali* pose. On the two vertical and two horizontal bars that give the nine holes to the *kiṇḍī*, are embossed tiny figures. On the two vertical bars are embossed some six figures and on the two horizontal bars are engraved the figures of the twenty-four *abhimāni devatās* and the twenty-four letters of the sacred and powerful Gāyatri-*mantra*. In the lowest wrung between the Hanumān and Garuḍa figures are some animal reliefs with a sitting lion in the center. At the top of this *kiṇḍī* with *daśāvatāra* reliefs on either side are the figures of Lakṣmī seated on a lotus with elephants on either side. This is known as the 'Gajalakṣmī figure.' To the left and right of this Gajalakṣmī figure are embossed the two principal symbols of Vaiṣṇavism: the *śaṅkha* and the *cakra*. Right above, are a group of figures such as those of Paraśurāma, Balarāma, etc. The figures of Uḍupi Kṛṣṇa with his two consorts Rukmiṇī and Satyabhāmā, on to the right and left of the figure respectively, are at the center of the top-most reliefs in silver.

Right through the nine square holes of the *navagraha kiṇḍi* at a distance of about twenty feet is the most unique and beautiful *śālagrāma* (ammonite fossil) icon of Śrī-Kṛṣṇa in the form of a young child. It is a figure of Bālakṛṣṇa. It is about twenty inches high and is in itself free from any ornamental details. It has a roundish and smiling face and has undergone considerable amount of corrosion through the ages. The icon has a built-in *prabhāvalī* or halo and holds a churning rod in its right hand. It is because of this, that Uḍupi has become famous for its churning rods all over the South. The icon reminds us of Kṛṣṇa's prankish childhood years in Gokula, Mathurā and Vṛndāvana as described in the *Bhāgavata*

Purāṇa. In its left hand, the icon holds two strands of *rajju* or rope originating from its right hip and swung around its two knees from right to left. With the exception of the *kaupīṇa*, the icon is otherwise nude. The figure stands in between two rows of eternally burning oil wick lamps of several tiers on brass scaffoldings. Some of these have been continuously burning for seven centuries and are officially called the '*nandādīpas.*' There are several other oil lamps as well which are kept burning continuously, as electric lighting or any other modern method of illumination is forbidden inside the sanctum sanctorum as per religious law and tradition. There are also *nandādipās* burnt with *ghī* besides oil. The icon of Kṛṣṇa itself, is installed on a stone platform island which is in the center of a sunken depression for the *abhiṣeka* water etc. to accumulate and thereby be collected by the *paricārakas* or *pūjā* assistants for distribution to the devotees. The *paryāya svāmin* always sits on the left hand side of the icon and conducts worship to it.

Thus, this is the holy icon that was alleged to have been sculptured by the celestial architect Viśvakarmā at the behest of Śrī-Kṛṣṇa, who in turn had been requested by his wife Rukmiṇī, who had always wanted a *bālasvarūpa* image of her divine husband; and was worshipped by her and Arjuna at Dvārakā in Dvāparayuga; and when the city became submerged under the sea, this icon of the sacred child was forgotten and lost and hidden in the gopicandana clay; and which during the 13th century C.E. came in the ballast of a sea-faring merchant vessel, which was intercepted by Madhva at Malpe and later installed at his *maṭha* in Uḍupi, and has ever since then been continuously worshipped by several generations of the eight pontiffs of Uḍupi in a systematic and traditional manner with fourteen *pūjās* everyday and a host of other seasonal *pūjās;* and which has been the source of spiritual regeneration, inspiration and solace to several thousands of Mādhvas and millions of Hindus who have been offering their heartfelt prayers devoutedly and successively for seven centuries now. That, if I may say, is Uḍupi Kṛṣṇa.

In the northeast corner of the sanctum sanctorum, which is not visible to the ordinary visitor from the *navagraha kiṇḍi,* is an icon

of Venugopāla. According to one version[147] this is the ancient icon of Kṛṣṇa installed by the Advaitin pontiff Hastāmalaka (the first pontiff of the Śaṅkarite *maṭha* at Puri, who hailed originally from Tuḷunāḍ and who according to the *Śaṅkaravijaya* was responsible for the spread of Bhāgavatism in his native land and the installation of a Kṛṣṇa image at Rajatapīṭhapura) at Ādi-Uḍupi and which was ultimately for some reason or the other brought and surrendered to the authorities of the Uḍupi-Kṛṣṇa temple. The other version[148] says that it has nothing to do with Hastāmalaka and was brought to Uḍupi by the Kuñjittāya family who used to offer daily worship to this icon of Veṇugopāla; when the members of this family could not continue to do this, this became neglected and was hence brought to the Uḍupi Kṛṣṇa shrine and donated to the care and custody of the temple authorities presumably by members of the same family. Anyway, it is offered *pūjā* everyday by the *paryāya svāmin.*

Right in front of the *navagraha kiṇḍi* is the '*tīrtha* or *mukha*' *maṇṭapa.* This is a raised platform with four pillars always in front of the deity but outside the sanctum. Here, at the Uḍupi Kṛṣṇa shrine, this is the spot where *tīrtha*, *candana* and *nirmālya* are distributed to the devotees regularly everyday in the mornings and afternoon. During the main Mahāpūjā, two *kīrtanakāras* (or bards) stand on this platform and sing various hymns of the Haridāsas. In the evenings it is used during the Cāmarasevā and the Maṇṭapapūjā.

West of this is the Candraśālā. This is the most important section of the outer *prākāra* of the shrine. In the mornings, it mainly serves as a waiting place for the pilgrims witnessing the various *pūjās*. The *tulasī* and flower garlands for the periodic decoration of the Kṛṣṇa icon during the various *pūjās* are woven together artistically by women devotees here. In the afternoon, the Candraśālā is the site of small *upanyāsas* and *pravacanas* (sermons) given by various *paṇḍitas* of the *paryāya maṭha.* The Candraśālā is also the spot where the *svāmīs* offer their prostrations and salutations to the Kṛṣṇa icon everyday. The *paryāya svāmin* offers his four traditional salutations per day to the holy icon from the Candraśālā. The importance of the Candraśālā is very greatly increased in the

evenings. It is where the evening chorus *bhajans* take place daily. It is also the site of the Raṅga and the Aṣṭāvadhāna *pūjās*. On the northside of the Candraśālā, is the shrine of Mukhyaprāṇa (Vāyudeva), the icon of whom was brought by Vādirāja from Ayodhyā and installed here. This is the most important sub-shrine in the Kṛṣṇa temple and consists of two very small rooms which make up the outer and inner sanctums of this very holy shrine. It has two entrances, one from the south and the other from the east. It is the southern one that is on the Candraśālā. The icon of Mukhyaprāṇa is about two feet high and is in a standing *baddhāñjali* pose facing south. It is in the care of two priests appointed by the *paryāya maṭha* and whose ritual purity is the highest observed by anyone in the temple. If there is any slight defilement, they are required to bathe again. The chief priest especially is required to observe strict ritual purity all through his two year appointment. For the Mādhvas, the Savior-of-Man and the Son-of-God requires greater ritual purity of those who conduct worship to him than is required by those who conduct worship to the Lord Himself. The *paryāya svāmin* offers worship at this important sub-shrine at least twice a day, once in the afternoon after the Mahāpūjā, and again in the evening during the Raṅgapūjā. The Mukhyaprāna icon is always the first recipient of all the *nirmālyas* and *naivedyas* offered to the Lord earlier. In fact, the icon is offered always, only Bhagavadśeṣa whether it be of *abhiṣeka tīrtha*, *nirmālya*, *naivedya* or *ārati*. Thus whatever is offered to the icon of the Lord, the Mukhyaprāṇa icon is always its first recipient. Only then, is it hierarchically handed down over to the other sub-shrines such as those of Garuḍa, Śiva, Subrahmaṇya, etc. The hierarchy of divinities is strictly observed in Mādhvaism. *Pūjā* cannot be offered in any order, and the hierarchy and seniority of the gods is always kept in mind during the prayers, liturgy and rituals. This is a very cardinal theological doctrine of the Mādhva faith and is technically referred to as the '*devatā tāratamya*.'[149]

On the south side of the Candraśālā is the small shrine of Garuḍa. The icon of Garuḍa contained in this shrine was also brought from Ayodhyā and duly installed here by Vādirāja. The

Garuḍa icon is about a foot high and is in an erect standing *baddhāñjali* pose as is the Mukhyaprāṇa icon. The Garuḍa icon is installed facing north. This icon has a very small single room shrine on the opposite wing of the Candraśālā. This sub-shrine has no separate priest appointed to take care and offer worship to it and as such is in charge of the two priests of the Mukhyaprāṇa sub-shrine who offer all *pūjās* to it.

It is always the rule in Mādhva temples that Vāyu be installed on the right and Garuḍa to the left of the Lord's icon. In the Śrī-Vaiṣṇava temples, the position of the two deities is exactly the reverse. In that sect, Garuḍa is superior and more important than Vāyu. There the Garuḍa shrines receive more elaborate attention and worship. Anyway, in any sanctuary of Viṣṇu in His various forms and *avatāras*, the icons of Garuḍa and Vāyu are always installed facing each other and in a posture of humility and servitude as the two principal angels of the Lord.

Located right in the center of the Candraśālā wall is the inner part of the *kanaka kiṇḍī*. It is right in line with the *navagraha kiṇḍi* which is situated beyond the *tīrtha maṇṭapa*. The outer part of the *kanaka kiṇḍī*, as indicated earlier, opens out into the Car Street and is located underneath the *gopuram*. On the northwest corner of the Candraśālā adjacent to the Mukhyaprāṇa shrine is an enclosed space where visiting pontiffs of the non-Uḍupi Mādhva *maṭhas* set up their *saṃsthāna* deities and conduct the *trikālapūjās* to them whenever they visit Uḍupi.

There are several *huṇḍis* or donation boxes situated at various places throughout the temple for the convenience of the pilgrim who would like to offer anonymous donations to the temple fund. The main ones are situated near the two *kiṇḍīs* and in the temple foyer near the Garuḍa shrine. The latter *huṇḍi* is a huge cloth bag on a stand and is the main huṇḍi. On the northern side of the main foyer of the temple are situated the *tulasī-vṛndāvana* and the *dīpastambha* adjacent to each other. For twelve days during the bright half, i.e. from the new moon day of the month of Kārtika the *tulasī-vṛndāvana* is decorated tastefully in a different way each day and is offered *pūjā* by the *paryāya svāmin*. The *dīpastambha* is a

towering metal column and is the temple's main lantern consisting of several tiers. It is situated on a raised platform and is lighted during festive occasions. The *dīpastambha* platform is the location where *pañcāmṛta* is distributed every morning to the devotees soon after the *pañcāmṛtapūjā*. Exactly opposite this spot, on the north wing of the Candraśālā near the Mukhyaprāṇa shrine is a priest who sits and distributes the *tīrtha*, *candana* and *nirmālya* offered to Mukhyaprāṇa. On the northern end of the foyer are two firepits which are used to put the Viṣṇu *aṅgāraśesa* the charred remnants of the various *āratis* offered during the several *pūjās*. These are considered very holy and sacred by all Hindus and especially so by the Mādhvas and are applied to the forehead by menfolk of that sect. Devotees wave their hands over these firepits and bless themselves by touching their heads, eyes, mouths, and chests.

Proceeding along the northern wing of the Kṛṣṇa shrine, we come to a crossing. To the right is the main and only entrance to the sanctum sanctorum of the Kṛṣṇa shrine. It is through this door that the *svāmīs* and their *pūjā* assistants enter the sanctum to perform the various pūjās. None except the Uḍupi *svāmīs* and their temple *pūjā* assistants are allowed to go in. Entry is strictly restricted and great ritual purity must be observed when entering the sanctum. Thus, this northern entrance is the only entrance and exit to and from the sanctum sanctorum of the Kṛṣṇa shrine. Hanumān, Garuḍa and the ten *avatāras* of the Lord are embossed on the metallic arch at the entrance to the sanctum.[150]

Immediately to the right of this entrance is situated the grotto of the icon of Madhva. This too was installed by Vādirāja Tīrtha. The icon of Madhva is about one and a half feet high and is in a standing posture. The sculptured figure depicts a young Mādhva who has just been initiated into *sannyāsa*. *Kaupīna* is the only piece of garment relieved on the figure. There is the *jñānamudrā* on the right hand and the *abhayamudrā* on the left hand of the icon. A *daṇḍa* is placed on the right of the icon. The shrine of Madhva is the smallest sub-shrine of the Kṛṣṇa temple. It is only a grotto and all *pūjā* is offered to it only from the outside, i.e. from the steps to the entrance of the Kṛṣṇa shrine. The icon of Madhva is offered

pūjā at least twice a day by the *paryāya svāmin*. It has no separate caretaker priest of its own and is under the pastorial jurisdiction of the two priests of the Mukhyaprāṇa shrine. The icon of Madhva has been installed at a spot in what was once an inner circumambulatory passage found in a large majority of religious structures throughout the West Coast of India. These are meant for the priests to perform *pradakṣinā* (the pious act of circumambulating the sanctum sanctorum, at least thrice, in the clockwise direction by devotees) in absolute ritual purity and seclusion without coming into contact with anyone from the outside. These circumambulatory passages are invariably found in all temples of Tuḷunāḍ, especially in the squarish and rectangular shrines which anyhow are the most commonly found. This is now absent in the Kṛṣṇa temple and one can see this blocked passage at the entrance to the sanctum sanctorum of the Kṛṣṇa shrine. This tells us clearly that this present entrance from the north was not the original entrance to the sanctum during the pre-Vādirāja-Kanakadāsa times. It was introduced only later by Vādirāja after the Kanakadāsa incident when the *navagraha kiṇḍī* arrangement was made on the western wall and the main entrance, if that is where it originally was, was sealed shut permanently. One can see portions of the circumambulatory passage to the right and left through the *navagraha kiṇḍī*, where the *paricārakas* come and stand to shut off the doors of the *kiṇḍī* whenever that becomes necessary during the course of the daily *pūjās*. Because this inner circumambulatory passage has been sealed off, the *svāmīs* perform their four daily *pradakṣinās* to Kṛṣṇa in the outer *prākāra* itself as all others do. There is no separate ritually pure passage meant exclusively for them. All the *svāmīs* not in office, if they happen to be in Uḍupi, come regularly every forenoon after finishing the *pūjās* to their *saṃsthāna* deities in their individual *maṭhas*, to the Kṛṣṇa temple with their personal sacramental retinue and perform four *pradakṣinās* and *namaskāras* to Kṛṣṇa and Vāyu in the Candraśālā. They come in ritual purity one-by-one from their *maṭhas* roughly during the *alaṅkāra* period. If one is present at the Kṛṣṇa temple at this time one can see them in their ritually pure status as they come with *daṇḍa*, *tīrtha* and *paricāraka varga*.

Anyway, inside the main Kṛṣṇa shrine itself there are two rooms. The outer room which is visible from the entrance is two-thirds the area of both rooms put together. This is where the *svāmīs* perform their *sandhyā* and *japa* when in *paryāya*. It is also the room where the Ekāntasevā, the last of the fourteen daily *pūjās*, takes place every night. The inner room is of course the sanctum sanctorum of the Kṛṣṇa shrine where the icon of Kṛṣṇa has been consecrated.

Situated in the northeast corner of the outer *prākāra* is a small stall. This is the sales counter of the *pañcakajjāya prasāda*, a dry mixture preparation of brown sugar, split-pea flour, shredded coconut, sesame seeds and puffed rice, which are offered as *naivedya* everyday to Kṛṣṇa and Vāyu and which are thereupon neatly packed in brown paper bags bearing the name and insignia of the *maṭha-*in-*paryāya* and sold to devotees and pilgrims for a nominal fee. Underneath this counter is a well which is fed by the waters of the Mādhva-sarovara. It is the water from here that is used for the *abhiṣeka* of the Kṛṣṇa icon everyday, and for the preparation of the various special *naivedyas* as well. This well is thus ritually pure.

Directly opposite to the entrance to the sanctum sanctorum is a narrow passage to the north of the shrine. On the western side of this passage is the Naivedyaśālā. Here, the special cooks of the Kṛṣṇa temple prepare in total seclusion and absolute ritual purity the various types of *naivedyas* offered to the Lord during the ten main morning *pūjās* and the four evening *pūjās*. These cooks, the two priests of the Mukhyaprāṇa shrine, the *pūjā* assistants of the *paryāya svāmin* in the sanctum sanctorum and the personal servants of the *paryāya* pontiff are the set of people who are required to observe the most extreme kind of ritual purity while performing their duties and chores. They do not come into physical contact with anyone while in the pursuit of their respective duties whatsoever. Not even the shadow of others should fall upon them while engaged in their tasks. Extreme caution and care is observed by them when they move in the secular sections of the temple. Everybody is required to make room for them as they approach. They are always in ritually pure attire, a special garment called '*bairās*'

made of thin white muslin cloth which dries easily is the required uniform of the ritually pure. Any slight defilement or even doubt of defilement arises, they are required to bathe once again before resuming their respective duties. Some of them keep throwing or sprinkling water from a small vessel along the ground they tread on. Two equally ritually pure persons are also not required to come into physical contact with each other. They are both distinctly and equally ritually pure in themselves but become defiled immediately upon coming into contact with each other. The West Coast Brahmiṇ communities in general are known for their ultra-rigid and extreme observance of ritual purity and this is especially true of the Śivaḷḷis of Tuḷunāḍ and the Nambūdiris of Kerala. When taking something from someone, when on duty, they are required to first sprinkle ritually pure water on it from a vessel and only then accept it. When giving something to someone they either place it on the ground first so that they may not be defiled or throw it at the individual they are giving it to. Even among the ritually pure, there is a hierarchy observed. The *svāmīs*' personal servants and *pūjā* assistants are the highest in ritual purity. All the others come later.

Exactly opposite the Naivedyaśālā is the Siṃhāsanaśālā or the 'Throne Room.' Here, in the center of the southern wall of this room is the Supreme Apostolic Cathedra of the Tauḷava Mādhvas. Only the *paryāya svāmin* may sit on this supreme pontifical throne of Mādhva. It is his exclusive right and unique privilege for those two years that he is in office at the Kṛṣṇa temple. This is one of the symbols of his authority and power for the two years that he is at the Kṛṣṇa temple as the Supreme spiritual leader of the Tauḷava Mādhvas. It is from this seat that the *paryāya svāmin* gives audience to the public and receives special guests and visiting dignitaries to the temple. Pilgrims and devotees offer 'Pādapūjā' to him out here and receive pontifical blessings in the form of '*phalamantrākṣatā*' (consecrated fruit and *kuṅkuma*-mixed raw rice given by Smārta and Mādhva pontiffs while conferring blessings on disciples, devotees and other people) from him seated on this holy throne. Attached or affixed to this simple wooden seat of pon-

tifical power and authority are the two symbols of Vaiṣṇavism engraved in pure silver. These are seen on the backrest of the holy seat. To the right of the seat are the *cakra* and the sun and to the left of it are relieved the *śaṅkha* and the moon.

Attached to the Siṃhāsanaśālā on its east side, is an ante-room where the *saṃsthāna* deities of the *maṭha*-in-*paryāya* are brought and kept here to be worshipped for the two years that this *maṭha* would be in office. As the *paryāya svāmin* is busy with the fourteen daily *pūjās* to the main Kṛṣṇa icon — an opportunity which he gets only once in sixteen years for two years — the *saṃsthāna* deities of his *maṭha* for which he is otherwise normally required to conduct worship daily, is thus assigned to the care and worship of a special priest appointed to be in charge of them for the two years that they remain there. However, the *paryāya svāmin* offers worship to them at least twice a day. These times are, once in the afternoon after the Mahāpūjā and again in the evening after the Cāmarasevā but before the Raṅgapūjā. The *saṃsthāna* deities are usually arranged on a typical three-tier pedestal of pure silver. This is known as the '*tridhāmapīṭha.*' The three tiers from the bottom to top are known as the *anantāsana*, *śvetadvīpa* and *vaikuṇṭha pīṭhas* respectively. Affixed to the *vaikuṇṭhapīṭha* are six silver standards bearing the emblems of Hanumān, *cakra* and *sūrya* on the right and that of Garuḍa, *śankha* and *candra* on the left. Thus, this is the typical manner in which the *saṃsthāna* deities are arranged and worshipped in all Mādhva *maṭhas*. The *mukhyārādhyadevatā* (chief presiding deity) of a *maṭha* is usually placed on the center of the *vaikunṭhapīṭha.*

Shirts, vests and any other type of stitched upper garments may not be worn by men at all times when entering the Siṃhāsanaśālā, during the afternoon meal times at the *caukī* or dining hall and in the temple premises (in the *prākāra* of the Kṛṣṇa shrine only) from the time the temple opens in the morning until the conclusion of the Mahāpūjā in the afternoon. A cotton preferably a silk dhoti and shawl are the standard garments that are required and expected of, to be worn by all male visitors or devotees visiting the temple, for relatively free access anywhere in the temple premises. Women

may wear the normal Indian sari attire. Again, this is a custom observed that is peculiar to the temples of the West Coast of India.

Further north of the throne room are situated the Pākaśālā and the *caukī*. The Pākaśālā is the general and main temple kitchen where a banquet with fifteen types of special dishes and five special delicacies are prepared everyday for about three hundred people who are fed as guests of the temple in the *caukī* next door immediately after the Mahāpūjā. Uḍupi is the only temple in India today which serves a magnificent feast everyday to the devotees and pilgrims who visit the temple. It is free and at the expense and the hospitality of the *paryāya-maṭha*. Uḍupi is thus known as 'Annabrahma,' a shrine where the Lord never sends away his devotees on an empty stomach. It is a sumptuous feast everyday where the pilgrims are treated as honored guests with the utmost hospitality and courtesy.

The *caukī* is the main dining hall of the Kṛṣṇa temple. It is a huge hall with a seating capacity for more than three thousand people. Only *sevākartās*, special pilgrims, guests and invitees alone are called upon and allowed to enter the *caukī*. The *pārapatyagāra* and his assistants are the dramatis personae at the *caukī*. One may enter the *caukī* only upon their behest and invitation. Here the invitees are given a banquet under the auspicious and sacred hostmanship of the *paryāya svāmin* himself and the chief stewardship of the *pārapatyagāra*. The latter is the '*maitre de*' of the *caukī* who conducts this banquet everyday in an orderly and organized manner. Ordinary pilgrims are seated in the Bhojanaśālā in the east wing of the temple, north of the Mādhva-sarovara. Students attending various educational institutions at Uḍupi are also fed daily in the upper part of the temple where there are several smaller rooms besides some other chambers. It is in some of these chambers that the eight *svāmīs* of Uḍupi used to live, prior to securing their own individual *maṭhas* around the Car Street, in the pre-Vādirāja times. They are now used by the staff and personnel of the *maṭha-in-paryāya* during their two year occupation of the Kṛṣṇa temple.

Coming to the northern section of the temple we find ourselves in the middle of a huge enclosed space. On the eastern side of this

is located the shrine of Subrahmaṇya installed by Vādirāja. It is underneath this shrine that there is said to be a treasure of gold buried by Vādirāja. This is the gold given to Vādirāja by the Emperor Acyutarāya of Vijayanagar for reconstructing the entire inner sanctum of the Kṛṣṇa shrine in solid gold. Vādirāja in his wisdom thought it unsafe and unwise to venture into such an undertaking in those unsafe times and had the gold buried here as a temple treasure and consecrated a shrine for the serpent god Subrahmaṇya to guard it. A separate set of priests are appointed to conduct and offer the daily *pūjās* in this sub-shrine. The *paryāya svāmīn* offers worship here, once a day after the Mahāpūjā.

Adjacent to the Subrahmaṇya shrine, on the north side is the Gośālā or the temple cow pens and stables. Here are reared several hundred cattle which are owned by the Kṛṣṇa temple and are taken care of by every *maṭha* that comes into *paryāya.* They are part and parcel of the Śrī-Kṛṣṇa temple. As this is a sanctuary dedicated to Kṛṣṇa, the sanctity of the cows is even greater and are thus very well taken care of. It is from the milk of these cows that dairy products like butter and *ghī,* curds, etc., are prepared for *naivedya, abhiṣeka* and *yajña.* Milk too in itself is greatly used for *abhiṣeka, naivedya* and for preparing various types of culinary delicacies. According to one source, a calf is born on the Kṛṣṇāṣṭamī night every year precisely at the time of Kṛṣṇa's birth when the *paryāya svāmī* offers *arghya* to the holy icon upon taking his bath at the *sarovara* after *candrodaya* (moonrise). Also, during the Gopūjā, the cows are brought into the Kṛṣṇa shrine and offered worship by the *paryāya svāmin.* The cows are also let into the *caukī* and Bhojanaśālā areas after the end of the banquet every afternoon. These cattle, then clean up the banana leaf plates, thousands of which are spread all over the *caukī.* The cleaning process thus becomes easier. Further north of the Gośālā the temple elephants are reared. These mighty beasts are used during *utsavas* and other special processions on the Car Street.

Behind the Gośālā to the east side, is the mammoth Kaṭṭigeratha. This is a gigantic structure of firewood stockpiled so artistically, compactly and professionally in the shape of a temple pro-

cession car (*ratha*) that to the ordinary eye it never looks like a fuel storage. This is one of the specialities of Uḍupi. This firewood is utilized everyday by the chefs of the *naivedya* and the *pākaśālās* for cooking the banquet. Tradition at Uḍupi bars the use of electric, gas or kerosene stoves. Only firewood stoves are considered ritually pure. Ruffage fuel like charcoal and dried cowdung patties are the only others allowed besides firewood which serves as the main fuel. Seven months prior to assuming the office at the Kṛṣṇa temple, the *maṭha* which is due to come into *paryāya* next, makes a wholesale purchase of firewood which is then artistically piled up in this manner and utilized during its two year term-of-office at the Kṛṣṇa temple. By the time the *maṭha*-in-office is exhausting its stock and supplies, the next *maṭha* in line for the *paryāya* is already ready with its stock purchase for its term-of-office. Thus there is a perennial fuel storage dump here.

Still north of the Gośālā is the Rajaṅgaṇa, the backyard of the Kṛṣṇa temple. In the northwest corner of this field is the temple choultry where visiting pilgrims are allotted rooms upon the payment of a nominal fee. This was constructed under the auspices of the erstwhile Lakṣmīmanojña Tīrtha (now P. Rājagopālācārya), the twenty-ninth pontiff of the Śirūr Maṭha who abdicated. On the northwest corner of the Rajaṅgaṇa is another choultry also available for lodging by visiting pilgrims. This is known as the Birla Choultry and was donated to the temple by the famous and affluent House of Birlas, one of India's leading capitalist families.

Returning back to the open but sheltered space in front of the Subrahmaṇya shrine, onto its north side is the Vasanta-maṇṭapa. This is a kind of a public platfom or stage which the temple uses for formal recpetions and as a congregational center for spiritual and cultural activities like *harikathā, pravacanas, nāṭakas, saṅgīta sabhās* by artists specializing in classical and devotional South Indian music hailing from different parts of the South. The Vasanta-maṇṭapa is also used during the *paryāya* celebrations taking place biennially. On these occassions, occuring once every two years, it is known as the Vādirāja-maṇṭapa. However, the Vasanta-maṇṭapa derives its name from the fact that this is the site of the *maṇṭapa*

and the *aṣṭāvadhāna pūjās* every year for two whole months during the Vasantotsava celebrations (Spring Festival) in the months of Caitra and Vaiśākha, from Akṣaya Tritīya to Vaiṣākha Pūrṇimā. During the period, after a grand Rathotsava everynight, the above two *pūjās* are preformed here, instead of their usual places, i.e., the Tīrtha-maṇṭapa and the Candraśālā.

On the western side of the Vasanta-maṇṭapa almost juxtaposed, is the official pontifical cemetary. Here a group of forty-three (as of now) *vṛndāvanas* or pontifical cenotaphs exist. It's tradition that if a pontiff of one of the *aṣṭamaṭhas* passes away at Uḍupi, his mortal remians are entombed here. The pontiffs being *sannyāsins* are not cremated like Hindu lay persons but are instead buried in a sitting posture. Being Vaiṣṇava *sannyāsins*, a *vṛndāvana* is built on their grave pit on their first death anniversaries. The present pontiffs of the eight *maṭhas* offer *piṇḍa*, *tīrtha* and *ārati* everyday, if they happen to be in Uḍupi, at the individual tombs of the deceased predecessors of their respective lineages in chronological order, if these predecessors happened to be buried here. The breakdown of the forty-three *vṛndāvanas* among the eight *maṭhas* is as follows:

1)	Phaḷimār Maṭha	3
2)	Adamār Maṭha	4
3)	Kṛṣṇāpur Maṭha	3
4)	Puttige Maṭha	9
5)	Śirūr Maṭha	9
6)	Sode Maṭha	5
7)	Kāṇiyūr Maṭha	5
8)	Pejāvar Maṭha	5

Some of the tombs of the deceased pontiffs of the *aṣṭamaṭhas* are in their village headquarters, which are also the pontifical vacation retreats. It is after these villages that the eight *maṭhas* are named. All these villages, except Sode, are in the different *tāluks* of the South Kanara District of Karnataka State. Sode alone, as is already indicated, is located in the Śirsi *tāluk* of the North Kanara District of Karnataka State. The *vṛndāvanas* of the first eight pontiffs of Uḍupi are not locatable today and no records are available

in any of the eight *maṭhas* as to where they may be situated. That way, the *desaśtha* and the Gauḍa-Sārasvata Mādhvas have maintained better records of the locations of the tombs of all their previous pontiffs. The earliest *vṛndāvana* locatable of an Uḍupi pontiff is that of Śrīvatsāṅka Tīrtha, the second pontiff of the Kṛṣṇāpur Maṭha. His *vṛndāvana* is located in the hamlet of Nerambaḷḷi in the Kundāpur *tāluk* of the present day South Kanara District of Karnataka. The Kṛṣṇāpur Maṭha owns the tiny hamlet and maintains a branch office here. The Kukke-Subrahmaṇya Maṭha too has maintained complete records regarding the locations of the tombs of all its previous pontiffs right from the beginning. Unless a particular pontiff has been an illustrious *svāmin* of his *maṭha's* lineage, his *vṛndāvana* is not necessarily taken care of especially if it is located outside Tuḷunāḍ. If the pontiffs die while on their tours, they are not necessarily brought back to Uḍupi. They may be buried locally. The Uḍupi *svāmīs* are obligated to perform the annual *ārādhanās* (commemoration days) of their dead predecessors for only up to three heads: predecessor, grand-predecessor and great-grand-predecessor. After this, the obligation automatically drops off. It is no more contingent upon them to perform the *ārādhanās* beyond their great-grand-predecessor.

Beyond the pontifical cemetary to its west, is situated the holy and much venerated *aśvattha-vṛkṣa* (peepal tree). To the west of the Vasanta-maṇṭapa, is the Baḍagu Māḷige. In the southeastern section of this very important place is located the office of the divān, the administrative head of the Kṛṣṇa temple. It is he and his assistants who latently run the whole show of the Kṛṣṇa temple for the two years while their *maṭha* is in office. This Baḍagu Māḷige is the nerve center of the Kṛṣṇa temple's administrative bureaucracy. From book-keeping to policy-making the divān and his staff manage the Kṛṣṇa temple, both efficiently and officiously, see to it that their *maṭha's paryāya* goes through its two years in a smooth and flawless manner. The upper part of the Baḍagu Māḷige consists of several rooms which are occupied by the personnel and staff of the *paryāya maṭha*. Some rooms are reserved for the personal friends and acquaintances of the *paryāya svāmin* and the divān who might make a pilgrimage to Uḍupi upon the invitation of the former two.

On the western section of the Baḍagu Māḷige are three huge statues of Hanumān, Bhīma and Madhva, the three incarnations of the Savior in the three *yugas.* The nothern section of the Baḍagu Māḷige consists of storerooms and warehouses of the Kṛṣṇa temple. Vegetables, rice, lentils, etc., groceries of almost everykind are stored here. This area is known as the '*ugrāṇa*' (storehouse) and its attending clerks are called '*koṭhāris.*' The Baḍagu Māḷige is the scene of the Paryāya-darbār during the biennial *paryāya* festivities. Annually a huge clay model of Gaṇeśa is brought here and worshipped during the Gaṇeśa Caturthi celebrations. Anyway, today the term Baḍagu Māḷige has come to signify the seat of the administrative bureaucracy of the Uḍupi Kṛṣṇa temple that also undergoes a change biennially.

Adjacent to the Kṛṣṇa temple complex on its west side, are located four chariot sheds. Herein, are contained three wooden temple cars and one temple car made of pure silver. The three wooden *rathas* are known as the Brahma, Garuḍa and Rudra *rathas.* Of these, the Brahmaratha is the largest. It is a mammoth wooden structure towering nearly 50 feet high and is on four wooden wheels. On Brahmotsava nights, the *utsava mūrti* (processional icon) of Uḍupi Kṛṣṇa is placed in this well-decorated and illuminated car and taken around the Car Street in procession for one complete round in *pradakṣinā* around the Candreśvara and the Ananteśvara shrines. The Brahmaratha was donated by Vidyāsamudra Tīrtha, the 30th pontiff of the Kṛṣṇāpur Maṭha. The medium sized chariot is the Garuḍaratha and is about forty feet high and is built very much like the Brahmaratha only smaller in proportion. On Garuḍotsava night, the *utsava mūrti* of Uḍupi Kṛṣṇa is placed in this car and taken around the Car Street. The smallest of the three wooden chariots is the Rudraratha and is about thirty feet high and is a smaller replica of the other two. This is used in all *utsavas* to carry the processional icon of Mukhyaprāṇa. All the three *rathas* are simultaneously drawn in procession around the Car Street only once a year, officially speaking, and this is on the sixth night of the Saptotsava festivities, occurring annually in the zodiacal month of Makara. On this grand fiesta night once a year, all the three chari-

ots are simultaneously drawn in which the Brahmaratha bears the *utsava mūrti* of Uḍupi Kṛṣṇa, the Garuḍaratha bears the *utsava* mūrtis of Candreśvara and Ananteśvara, and the Rudraratha carries the *utsava mūrti* of Mukhyaprāṇa. It is a magnificent and splendid sight to watch all the three *rathas* in procession. Besides these three wooden cars, there is the Rajataratha, the temple processional car made out of pure silver. This is used during those days whenever there is a Rajatarathotsava. This magnificent and opulent silver chariot was donated by Vibudheśa Tīrtha, the twenty-ninth and the present pontiff of the Adamār Maṭha, and dedicated to the sacred memory of the late centennarian pontiff Sudhīndra Tīrtha, the twenty-seventh pontiff of the Puttige Maṭha. This concludes our descriptive survey of the Uḍupi Kṛṣṇa shrine *per se.*

The *Aṣṭamaṭhas* of Uḍupi: A Descriptive Survey from a Contemporary Standpoint

We shall now make a tour of the *aṣṭamaṭhas* of Uḍupi situated all around the Car Street. The order in which the eight *maṭhas* come into *paryāya* is as follows: Phaḷimār Maṭha, Adamār Maṭha, Kṛṣṇāpur Maṭha, Puttige Maṭha, Śirūr Maṭha, Sode Maṭha, Kāṇiyūr Maṭha and Pejāvar Maṭha. Of these, Phaḷimar and Adamār form the first *dvandva*; Kṛṣṇāpur and Puttige form the second *dvandva*; Śirūr and Sode form the third *dvandva*; and the Kāṇiyūr and Pejāvar form the fourth *dvandva*. Though this is the *paryāya*-order and *dvandva*-arrangement, the edifices of the eight *maṭhas* are not located according to the above systems around the Car Street. Going east, south, west and north in a full *pradakṣinā* cycle around the Car Street from the Kṛṣṇa temple, this is the order in which the eight maṭhas are found to be located: Kāṇiyūr Maṭha on the eastern flank of the Car Street, Sode, Puttige and Adamār *maṭhas* on the southern flank of the Car Street, Pejāvar and Phaḷimār maṭhas on the western flank of the Car Street and the Kṛṣṇāpur and Śirūr *maṭhas* on the northern flank of the Car Street. We shall proceed in this order.

All the edifices of the *aṣṭamaṭhas* are architecturally simple in their exteriors and more or less uniform in style in their interiors.

Every *maṭha* contains the following: the office of the divān and the administrative section, which is usually situated in the forefront of every *maṭha*; the main foyer which is always square or rectangular and in the center of which is always located a small independent structure which houses the *saṃsthāna* deities of each *maṭha*. All these eight shrines of the eight sets of *saṃsthāna* deities have their entrances facing the west. Opposite these entrances, are where the *svāmīs* do their *trikālasandhyā* and *japa* seated on their *pīṭhas* and facing their *saṃsthāna* deities. There are also chambers of public and private audiences in each of these *maṭhas*. There is also a manuscript vault, a library and icon collection rooms in each of these. Some of these manuscripts are very ancient and are in Tuḷu, Devanāgarī and Nandīnāgarī scripts. The Sode Maṭha has the largest collection of these manuscripts. The least number are in the Adamār Maṭha.[151] In the library the printed books are all well-catalogued and maintained in the individual *maṭhas*. There are literally hundreds of ancient metallic icons some of rare antiquity and style in each one of these *maṭhas*. They are yet to be valued, dated and cataloged and are now lying there idly. It is a lifetime's undertaking and only an expert well-versed in Indian art and iconography can even venture to do this herculean task. The *maṭhas* also contain the private chambers and study-rooms of the individual *svāmīs*. There are also several storerooms, kitchens and bathrooms situated in the rear sections of each *maṭha*. Upstairs are contained several guest rooms. There is a huge backyard for each *maṭha*. Though they present themselves as unassuming and unimpressive structures on the outside, inside each one of these *maṭhas* are literally a mansion in themselves. It is a maze inside and the amount of room contained in each one of these is just incredible. The Kṛṣṇāpur Maṭha contains a huge public hall in its rear, the existence of which one can never assume there is from the outside. The edifices of the Puttige, Kṛṣṇāpur and Śirūr *maṭhas* are the most impressive of the lot. All these *maṭhas* possess a lot of landed property in the villages of South Kanara and they are named after the village in which they possess the most property. It is usually here that the pontifical vacation retreat is situated and is meant for purposes of rest, private study and meditation away from the hustle and bustle of Uḍupi.

There, the *svāmīs* retire periodically for rest and recuperation. Some of these lands were granted by various chieftains and kings of old times and these donations are recorded on copper plates and kept as historical records in each one of these *maṭhas*. They are referred to as *rāyasapatras*, *sanads* and *ināms*. These, they would have received under various circumstances in their seven hundred year old history. Paddy, coconuts and arecanuts are the chief crops raised on these rural realties owned by these *maṭhas*. The history of the *aṣṭamaṭhas* in themselves based on these copper plate epigraphs and other inscriptions is yet to be written and has sure promise as a fascinating field of study in itself. This has not been either resorted to or even attempted here, for the research to be done in this area is so vast that it would require a separate thesis in itself. Moreover what is to be presented here is a contemporary understanding of the *aṣṭamaṭhas* and not a survey of their historical past. Some of these epigraphs are in the individual *maṭhas* or in their possession elsewhere and still others are in the custody of the epigraphy sections of the various universities of South India, principally the universities of Mysore and Madras. Though most of the property of these *maṭhas* are confined to Tuḷunāḍ, they may be found in other parts of India as well. The Sode, Adamār and Kṛṣṇāpur Maṭhas are the wealthiest of the lot. The middle ones are the Kāṇiyūr, Puttige, Pejāvar and Śirūr Maṭhas. The poorest of the lot, relatively speaking, is the Phaḷimār Maṭha.

In the eastern wing of the Car Street is located the Kāṇiyūr Maṭha. The emblem of this *maṭha* is 'Śrī-Narasiṃha-Śrī.' The first pontiff of this *maṭha* was Rāma Tīrtha. The present pontiff is H.H. Vidyāvallabha Tīrtha, the thirtieth in the lineage of this *maṭha*. The *mukhyārādhya devatā* (chief presiding deity) of this *maṭha* is Yoganarasiṃha. The following are the genealogical table (Table 1) and the list of the *saṃsthāna* deities of this *maṭha* (Table 2).

Table 1
Pontifical Lineage of the Kāṇiyūr Maṭha

Śrīmān Madhvācārya

1) Rāma Tīrtha
2) Raghunātha Tīrtha

3) Raghupati Tīrtha
4) Raghunandana Tīrtha
5) Yadunandana Tīrtha
6) Viśvātma Tīrtha
7) Viśvanātha Tīrtha
8) Vedagarbha Tīrtha
9) Vāgīśa Tīrtha
10) Varadapati Tīrtha
11) Viśvapati Tīrtha
12) Viśvamūrti Tīrtha
13) Vedapati Tīrtha
14) Vedarāja Tīrtha
15) Vidyādhīśa Tīrtha
16) Vibudheśa Tīrtha
17) Vārijākṣa Tīrtha
18) Viśvendra Tīrtha
19) Vibudhavandya Tīrtha
20) Vibudhādhirāja Tīrtha
21) Vidyārāja Tīrtha
22) Vibudhapriya Tīrtha
23) Vidyāsāgara Tīrtha
24) Vāsudeva Tīrtha
25) Vidyāpati Tīrtha
26) Vāmana Tīrtha
27) Vidyānidhi Tīrtha
28) Vidyāsamudra Tīrtha
29) Vidyāvārinidhi Tīrtha
30) Vidyāvallabha Tīrtha

Table 2
***Saṃsthāna Devatās* of the Kāṇiyūr Maṭha**

1) Yoganarasiṃha (chief)
2) Narasiṃha
3) Viṭṭhala
4) Vedavyāsa
5) Rāma

6) Bhūvarāha
7) Hayagrīva
8) Śrīnivāsa
9) Kṛṣṇa with churning rod
10) Lakṣmīnārāyaṇa, Hiraṇyagarbha and Bhāgirathī *śālagrāmas*

In the southeast corner of the Car Street is the Sode Maṭha, known in the pre-Vādirāja days as the Kumbhāsi Maṭha; this *maṭha* is unique in many ways. Besides being the wealthiest of the *aṣṭamaṭhas* and possessing the largest manuscript collection among the eight *maṭhas*, it is the only apostolic institution of Uḍupi to have its village headquarters outside Tuḷunāḍ. This shifting of its village headquarters from Kumbhāsi to Sode, as we know, occurred at the time of Vādirāja Tīrtha. Also, this was the *maṭha* that was given to Viṣṇu Tīrtha, the *pūrvāśrama* younger brother of Madhva, who became its first pontiff. Furthermore this *maṭha* was adorned and graced by the most illustrious and celebrated of the Uḍupi pontiffs, Vādirāja Tīrtha who was the twentieth *svāmin* in the hallowed lineage of this *maṭha*. It was during his reign that this *maṭha* received a tremendous fillip over the other seven *maṭhas* and evolved a special distinctiveness of its own, and this unique image is proudly projected to this day by the laity and the *maṭha* authorities. It is the only one of the Uḍupi *maṭhas* that observes both the *sauramāna* and the *cāndramāna* versions of the Hindu calendar. It is the only *maṭha* that does not observe the 'Śākhā-vrata' during the Cāturmāsya season. It is the only one of the Uḍupi *maṭhas* to possess a *vyāsamuṣṭi*, one of the eight holy and precious relics of its kind brought by Madhva from Badrināth. It was the first of the Uḍupi *maṭhas* to admit both non-Brahmin and non-Tauḷava disciples into the Mādhva fold. The entire *svarṇakāra* (goldsmith) community of Tuḷunāḍ are faithful and loyal parishoners of this *maṭha*, and piously receive the holy *taptamudrā* sacrament from the pontiff every three years regularly as per tradition. The entire Malayalam-speaking royal family of Cochin and a few Nambudiri and Nāyar families in the service of the Cochin royal court are converts to Mādhvaism through the auspices of this *maṭha*. Thus in this way, there are several more exceptions that make the Sode Maṭha dis-

tinct in its history and character from the other seven *maṭhas* of Uḍupi. All these are, of course, legacies of the Vādirāja era. The parishoners of the Sode Maṭha are so proud of their Vādirāja heritage and legacy that they emphatically call it the Sode-Vādirāja Maṭha.

The present pontiff is H.H. Viśvottama Tīrtha, the thirty-fifth in the lineage of this *maṭha.* He was born on Puṣya-bahula-trayodaśī in the Hindu cyclic year of Śrīmukha, i.e., 1934 C.E.[152] He was selected and ordained by his predecesor, Viśvendra Tīrtha, on Bhādrapada-śuddha-caturthī in the Hindu cyclic year of Svabhānu, i.e., 1943 C.E.

The emblem of the Sode Maṭha is 'Śrī-Bhūvarāha-Śrī' and the *mukhyārādhya devatā* of this *maṭha* is Bhūvarāha. Following are given the genealogical table (Table 3) and the list of the *saṃsthāna* deities of this *maṭha,* (Table 4).

Table 3
Pontifical Lineage of the Sode Maṭha

Śrīmān Madhvācārya

1) Viṣṇu Tīrtha
2) Vedavyāsa Tīrtha I
3) Vedavedya Tīrtha I
4) Vedagarbha Tīrtha
5) Vareśa Tīrtha
6) Vāmana Tīrtha
7) Vāsudeva Tīrtha
8) Vedavyāsa Tīrtha II
9) Varāha Tīrtha
10) Vedātma Tīrtha
11) Viśvavandya Tīrtha I
12) Ratnagarbha Tīrtha
13) Vedāṅga Tīrtha
14) Vidyāpati Tīrtha
15) Viśvavandya Tīrtha II
16) Viśva Tīrtha
17) Viṭṭhala Tīrtha

18) Varadarāja Tīrtha I
19) Vāgīśa Tīrtha
20) Vādirāja Tīrtha
21) Vedavedya Tīrtha II
22) Vidyānidhi Tīrtha
23) Vedanidhi Tīrtha
24) Varadarāja Tīrtha II
25) Viśvādhirājendra Tīrtha
26) Vādivandya Tīrtha
27) Viśvaveda Tīrtha
28) Vibudhavarya Tīrtha
29) Viśvanidhi Tīrtha
30) Viśvādhīśa Tīrtha I
31) Viśveśa Tīrtha
32) Viśvapriya Tīrtha
33) Viśvādhīsa Tīrtha II
34) Viśvendra Tīrtha
35) Viśvottama Tīrtha (present pontiff)

Table 4
Saṃsthāna Devatās of the Sode Maṭha

1) Bhūvarāha, chief presiding deity
2) Yogahayagrīva, instrumental in the conversion of the *svarṇakāra* community of Tuḷanāḍ into Mādhvaism by the illustrious Vādirāja.
3) Vyāsamuṣṭi, one of the holy relics of its kind in the possession of the Uḍupi *maṭhas*
4) Lakṣmīnarasiṃha, worshipped by Bhīma
5) Viṭṭhala, worshipped by the sage Gautama
6) Viṭṭhala, worshipped by Vālī
7) Śrīrāma, worshipped by Sugrīva
8) Śrīnivāsa, gold icon presented to Vādirāja at Tirupati
9) Viṭṭhala, emerald icon won by Vādirāja from the Jainas
10) Garuḍavāhana Lakṣmīnārāyaṇa
11) Hayagrīva

12) Abhedya Saṃpuṭa, casket of *śālagrāmas* worshipped by Vādirāja, remained unopened from his days
13) Pañcamukhi Mukhyaprāṇa
14) Kṛṣṇa with churning rod.
15) Viśvāmbara *śālagrāma*

Immediately adjacent to the edifice of the Sode Maṭha, on its west side, is the imposing structure of the Puttige Maṭha. The emblem of the Puttige Maṭha is 'Śrī-Viṭṭhala-Śrī.' The first pontiff of this *maṭha* was Upendra Tīrtha, one of the earliest, most trusted, favorite and loyal disciples of Madhva. The present pontiff is H.H. Suguṇendra Tīrtha, the twenty-ninth in the lineage of this *maṭha*. He was born on September 15, 1961 C.E. His *pūrvāśrama* name was Hayavadanācārya. He was selected and ordained by his predecessor, Sujñānendra Tīrtha, on April 8, 1974 C.E. He was coronated as full pontiff on August 25, 1974 C.E. The *mukhyārādhya-devatā* of this *maṭha* is Upendraviṭṭhala. Following are given the genealogical table (Table 5) and the list of the *saṃsthāna* deities of this *maṭha* (Table 6).

Table 5
Pontifical Lineage of the Puttige Maṭha

Śrīmān Madhvācārya

1) Upendra Tīrtha
2) Kavīndra Tīrtha I
3) Haṃsendra Tīrtha
4) Yādavendra Tīrtha I
5) Dharaṇīdhara Tīrtha
6) Dāmodara Tīrtha
7) Raghunātha Tīrtha
8) Śrīvatsāṅka Tīrtha
9) Gopīnātha Tīrtha
10) Raṅganātha Tīrtha
11) Lokanātha Tīrtha
12) Ramānātha Tīrtha
13) Śrīvallabha Tīrtha

14) Śrīnivāsa Tīrtha
15) Śrīnidhi Tīrtha
16) Guṇanidhi Tīrtha
17) Ānandanidhi Tīrtha
18) Taponidhi Tīrtha
19) Yādavendra Tīrtha II
20) Kavīndra Tīrtha II
21) Rāghavendra Tīrtha
22) Vibudhendra Tīrtha
23) Surendra Tīrtha
24) Bhuvanendra Tīrtha
25) Yogīndra Tīrtha
26) Sumatīndra Tīrtha
27) Sudhīndra Tīrtha
28) Sujñānendra Tīrtha
29) Suguṇendra Tīrtha (present pontiff)

Table 6
***Saṃsthāna Devatās* of the Puttige Maṭha**

1) Upendraviṭṭhala with Rukmiṇī and Satyabhāmā : chief presiding deity
2) Navanīta Kṛṣṇa
3) Hayagrīva
4) Śrīkara : two icons
5) Bhūvarāha
6) Kalīyamardhana Kṛṣṇa
7) Vedavyāsa
8) Dhanvantari
9) Narasiṃha
10) Śrīrāma
11) Śrīnivāsa
12) Kṛṣṇa with churning rod
13) Vedavyāsa *śālagrāma*

Proceeding west along the Car Street and going past the Teṅkubīdi (southern radial road) on our left, we come to the edifice of the Adamār Maṭha situated in the southwest corner on the southern wing of the Car Street. The emblem of the Adamār Maṭha is 'Śrī-Kṛṣṇa-Śrī.' Nṛsiṃha Tīrtha was its first pontiff. It is the second most affluent of the Uḍupi *maṭhas.* A great majority of the Mogavīra (fishermen) community of Tuḷunāḍ are parishoners of this *maṭha.* They were converted to Mādhvaism by Vibudhapriya Tīrtha, the twenty-seventh pontiff of this *maṭha.* The Adamār Maṭha is rather proud of the legacy of this enterprising yet eccentric pontiff as he has been sometimes considered by traditional circles in Uḍupi. He is one of the few Uḍupi pontiffs who is entombed outside Tuḷunāḍ. His mortal remains lie enshrined at Ghaṭikācalam (modern Sholiṅgūr) in Tamiḷnāḍ. The present pontiff is H.H. Vibudheśa Tīrtha, the twenty-ninth in the lineage of this *maṭha.* He was born on Mārgaśīrśa-bahula-tritīya in the Hindu cyclic year of Vibhava (i.e., 1928 C.E.). His *pūrvāśrama* name was Rameśa Bhaṭṭa. The predecessor of the present pontiff, Vibudhamānya Tīrtha died without appointing an heir to succeed him on the pontifical throne of this *maṭha.* With the result, as per the *dvandva* system, the then pontiff of the Phaḷimār Maṭha, Raghumānya Tīrtha became automatically responsible for filling in the pontifical vacancy of his partner *maṭha.* Thus, the present pontiff was selected and ordained by Raghumānya Tīrtha of the Phaḷimār Maṭha and coronated as full pontiff of the Adamār Maṭha on the same day. This was on Jyeṣtha-bahula-tritīya in the Hindu cyclic year of Pārthiva (i.e., 1945 C.E.) The present pontiff H.H. Vibudheśa Tīrtha has already appointed an heir to succeed him. Thus the present junior pontiff and heir-apparent to the throne of the Adamār Maṭha is H.H. Viśvapriya Tīrtha. He was born in August 1958. His *pūrvāśrama* name was Rāghavendra Muccittāya. He was selected and ordained on June 2, 1972 C.E. The *mukhyārādhya devatā* of the Adamār Maṭha is Caturbhuja Kāliyamardhana Śrī-Kṛṣṇa. Following are given the genealogical table and the list of the *saṃsthāna* deities of this *maṭha.* (Tables 7 and 8)

Table 7
Pontifical Lineage of the Adamār Maṭha

Śrīmān Madhvācārya

1) Nṛsiṃha Tīrtha
2) Kamalekṣaṇa Tīrtha
3) Rāmacandra Tīrtha
4) Vidyādhīśa Tīrtha
5) Viśvapati Tīrtha
6) Viśveśa Tīrtha
7) Vedanidhi Tīrtha
8) Vedarāja Tīrtha
9) Vidyāmūrti Tīrtha
10) Vaikuṇṭharāja Tīrtha
11) Viśvarāja Tīrtha
12) Vedagarbha Tīrtha
13) Hiraṇyagarbha Tīrtha
14) Viśvādhīśa Tīrtha
15) Viśvavallabha Tīrtha
16) Viśvendra Tīrtha
17) Vidyāpati Tīrtha
18) Vibudhapati Tīrtha
19) Vedavallabha Tīrtha
20) Vedavandya Tīrtha
21) Vidyeśa Tīrtha
22) Vibudhavallabha Tīrtha
23) Vibudhavandya Tīrtha
24) Vibudhavarya Tīrtha
25) Vibudhendra Tīrtha
26) Vibudhādhirāja Tīrtha
27) Vibudhapriya Tīrtha
28) Vibudhamānya Tīrtha
29) Vidubheśa Tīrtha (present pontiff)
30) Viśvapriya Tīrtha (present junior pontiff)

Table 8
***Saṃsthāna Devatās* of the Adamār Maṭha**

1) Caturbhuja Kāliyamardhana Śrīkṛṣṇa with Rukmiṇī and Satyabhāmā, chief presiding deity
2) Gopālakṛṣṇa with Rukmiṇī and Satyabhāmā
3) Vāsudeva
4) Cennakeśava
5) Hayagrīva
6) Narasiṃha
7) Rāmacandra
8) Śrīkara
9) Kṛṣṇa with churning rod

Situated at right angles to the edifice of the Adamār Maṭha and in the same southwest corner but on the western wing of the Car Street is the Pejāvar Maṭha. Its emblem is 'Śrī-Rāma-Viṭṭhala-Śrī.' Adhokṣaja Tīrtha was the first pontiff of the Pejāvar Maṭha. It is however the seventh pontiff of this *maṭha*, Vijayadhvaja Tīrtha (1410-1450 C.E.) that earned for himself fame and recognition and became renowned universally throughout the Mādhva-Vaiṣṇava church for his voluminous, illuminating and masterly commentary on the *Bhāgavata Purāṇa*, the most sacred gospel of Vaiṣṇavism. This magnum opus of Vijayadhvaja Tīrtha known as *Padaratnāvalī* is actually a *ṭippaṇi* (sub-sub-commentary) on the *Bhāgavata*, the *ṭīkā* (sub-commentary) having been written by Jayatīrtha and the *bhāṣya* (commentary) having been written by Madhva for the Dvaita school of Vedānta, a typcial example of the hierarchy observed in the output of polemical and scholastic literature among the classical and traditional writers of the Indian philosophical systems. According to B.N.K. Sharma, the *Padaratnāvalī* of Vijayadhvaja Tīrtha is an epoch-making commentary which has yet been unparalleled in its stylistic grandeur, expository brilliance and comprehensive grasp and erudition of the subject matter. It is luminous as it is voluminous and runs to over 35000 grantha verses. It is one of the most rare and distinguished contributions of the Uḍupi *maṭhas* to the output of Dvaita literature,[153] the bulk of which has been

issued forth from the *paṇḍitas* and pontiffs of the *deśastha* Mādhva *maṭhas* who have always been the principal intellectual defenders and pioneering exponents of the Mādhva faith over the centuries rather than the Tauḷava Mādhva *maṭhas.* Besides Madhva of course, Vijayadhvaja Tīrtha and Vādirāja Tīrtha have been the two major scholastically inclined pontiffs of the Tauḷava Mādhvas who by their masterly and original contributions to the scholastic literature of Dvaita Vedānta have been universally acknowledged as among the doctors of the Mādhva church as a whole and of whom the Tauḷava Mādhvas can be genuinely proud. The *Padaratnāvalī* is as much a work of spontaneous devotion as it is of intellectual brilliance. It represents today the one and only complete, official, orthodox and standardized version and standpoint of the Dvaita school of Vedānta on the *Bhāgavata Purāṇa.* Today, when the scholars of the three most important schools of Vedānta meet for a discussion on the *Bhāgavata Purāṇa,* they base their respective arguments on the three standard official interpretations of the *Bhāgavata* : for the Smārtas (Śaṅkara school) it is the Śrīdharīya-vyākhyāna, for the Śrī-Vaiṣṇavas (Rāmānuja school) it is the Vīrarāghavīya Vyākhyāna and for the Mādhvas (Mādhva school) it is the *Vijayadhvajīya vyākhyāna.* No *paṇḍita* or pontiff of the Mādhva church today delivers a sermon on the *Bhāgavata,* without the *Padaratnāvalī* of Vijayadhvaja Tīrtha by his side. Such is the impact-making and original contribution of Vijayadhvaja Tīrtha to the Mādhva understanding of the *purāṇaratna,* the *Bhāgavata..* During his lifetime, Vijayadhvaja Tīrtha defeated a pontiff of the Smārta-Bhāgavata *sampradāya* in a philosophic discussion and won his *maṭha,* which the former converted into an apostolic institution of the Mādhva faith. This institution goes by the name of Citrāpur-Suratkal Maṭha today. The mortal remains of Vijayadhvaja Tīrtha lie entombed at the sacred Kaṇvapura in the Kāsargoḍ *tāluk* of the Cannanore District of Kerala State, where Madhva created, organized and institutionalized his Tauḷava church.

The present pontiff of the Pejāvar Maṭha is H.H. Viśveśa Tīrtha, the thirty-first in the lineage of this *maṭha.* He was born on Vaiśākha-śuddha-daśamī in the Hindu cyclic year of Prajotpatti (i.e., 1931 C.E.). His *pūrvāśrama* name was Venkaṭaramaṇa Bhaṭṭa.

He was selected and ordained by his predecessor, Viśvamānya Tīrtha, on Mārgaśīrśa-śuddha-daśamī in the Hindu cyclic year of Bahudhānya, i.e., 1938 C.E. The present pontiff, H.H. Viśveśa Tīrtha has already appointed an heir to succeed him. The present junior pontiff and heir-apparent to the throne of the Pejāvar Maṭha is H.H. Viśvaprasanna Tīrtha. The *mukhyārādhya devatā* of the Pejāvar Maṭha is Ajayaviṭṭhala. Following are given the genealogical table and the list of the *saṃsthāna* deities of this *maṭha.* (Tables 9 and 10).

Table 9
Pontifical Lineage of the Pejāvar Maṭha

Śrīmān Madhvācārya

1. Adhokṣaja Tīrtha
2. Kamalākṣa Tīrtha
3. Puṣkarākṣa Tīrtha
4. Amarendra Tīrtha
5. Vijaya Tīrtha
6. Mahendra Tīrtha
7. Vijayadhvaja Tīrtha
8. Dāmodara Tīrtha
9. Vāsudeva Tīrtha
10. Vādindra Tīrtha
11. Vedagarbha Tīrtha
12. Aṇucāruprajña Tīrtha
13. Viśvaprajña Tīrtha
14. Viśveśvara Tīrtha
15. Viśvabhūṣaṇa Tīrtha
16. Viśvavandya Tīrtha
17. Vidyādhirāja Tīrtha
18. Viśvamūrti Tīrtha
19. Viśvapati Tīrtha
20. Viśvanidhi Tīrtha
21. Viśvādhīśa Tīrtha
22. Viśvādhīrāja Tīrtha
23. Viśvabodha Tīrtha

24. Viśvavallabha Tīrtha
25. Viśvapriya Tīrtha
26. Viśvavarya Tīrtha
27. Viśvarāja Tīrtha
28. Viśvamanohara Tīrtha
29. Viśvajña Tīrtha
30. Viśvamānya Tīrtha
31. Viśveśa Tīrtha (present pontiff);
    Viśvaprasanna Tīrtha (present junior pontiff)

Table 10
***Saṃsthāna Devatās* of the Pejāvar Maṭha**

1. Ajayaviṭṭhala with Śrī and Bhū *devīs* (chief presiding deity)
2. Śrīrāma with Sītā and Lakṣmaṇa : worshipped by Sage Kaṇva and Vibhīṣaṇa
3. Gopālakṛṣṇa
4. Viṭṭhala
5. Bhūvarāha
6. Śrīnivāsa
7. Vedavyāsa
8. Hayagrīva
9. Śrīrāma
10. Kṛṣṇa with churning rod
11. Matsya and Sudarśana *śālagrāmas*

Adjacent to the Pejāvar Maṭha on its north side and situated on the west wing of the Car Street just before the Paḍubīdi (western radial road) is the edifice of the Phaḷimār Maṭha. The emblem of this *maṭha* is 'Śrī-Rāma-Śrī.' The first pontiff of the Phaḷimar Maṭha was Hṛṣikeśa Tīrtha, one of the earliest, most favorite and trusted disciples of Madhva. Hṛṣikeśa Tīrtha was the editor and compiler of the original Tauḷava recension of the thirty-nine works of Madhva. Together with Viṣṇu Tīrtha and Trivikrama Petattāya, Hṛṣikeśa Tīrtha was one of the three illustrious and direct Tauḷava disciples of Madhva. His Tauḷava recension of the thirty-nine works

of Madhva has lately become a source of inspiration and instigation for the Tauḷava Mādhvas as an attempt to breakaway or at least provide an equally original and parallel interpretation to the *deśastha* vulgate and readings of Madhva's works that have for long dominated the Dvaita intellectual scenario for up to seven centuries now. Among certain quarters of the Tauḷava Mādhva community pioneered by Mm. Pt. Baṇṇañje Govindācārya it has become a nationalistic issue that Hṛṣikeśa Tīrtha being a direct Tauḷava disciple of Madhva would have known the Ācārya's understanding of the Hindu scriptures better than Jayatīrtha or Vyāsatīrtha who were not only *deśastha* but indirect disciples of Madhva, who though came at a much later date have nonetheless dominated, doctored and shaped Dvaita thought as it is known today. On the Hṛṣikeśa Tīrtha version of the thirty-nine works of Madhva, collectively, technically and traditionally known among the Mādhvas as the *Sarvamūla*, Dr. B.N.K. Sharma writes:

> 'There is a complete set of palm-leaf manuscripts of the *Sarvamūla* in the Tuḷu script said to be transcribed by Hṛṣikeśa Tīrtha in his own hand. This manuscript is in a much injured condition but is carefully preserved in the Phaḷimār Maṭha. From my examination of it through the kind courtesy of the late Raghumānya Tīrtha (twenty-sixth pontiff of the Phaḷimār Maṭha), I have found that it contains a number of variant readings of important passages in the works of Madhva, differing from those of the vulgate text familiarized by the commentaries of Jayatīrtha. It would be advantageous if these readings are rescued and made available to the public by the coordinated efforts of the *svāmīs* of the Uḍupi *maṭhas*, as representing the Tauḷava text of the *Sarvamūla*. The manuscript is contemporaneous with Madhva and is the oldest datable manuscript in the Tuḷu script (thirteenth century C.E.).'[154]

Besides his compilation and edition of the Tauḷava recension of the *Sarvamūla*, there are two other works ascribed to Hṛṣikeśa Tīrtha, the *Sampradāya-paddhiti* and the *Aṇumadhvacarita*, both valuable but brief biographies of Madhva.

The immediately previous pontiff of the Phaḷimār Maṭha was H.H. Vidyāmānya Tīrtha, the twenty-eighth in the lineage of this *maṭha*. He was strictly speaking the thirtieth pontiff of another Tauḷava but non-Uḍupi *maṭha*, the Bhaṇḍārakeri Maṭha. The circumstance under which H.H. Vidyāmānya Tīrtha had to occupy

the pontifical throne of the Phaḷimār Maṭha as well besides being the pontiff of the Bhaṇḍārakeri Maṭha, was an unprecedented happening that occurred in the ecclesiastical history of the Uḍupi *maṭhas*. This pontiff's predecessor, the erstwhile Raghuvallabha Tīrtha, the twenty-seventh pontiff of the Phaḷimār Maṭha (who now goes by the name of S.L. Rao), abdicated the throne of the Phaḷimār maṭha for personal reasons in 1969 after reigning as pontiff of this *maṭha* for over two decades. It was the first such abdication of a pontiff in the seven hundred year-old history of the *aṣṭamaṭhas* of Uḍupi. In the wake of such an unprecedented situation, the abdicating pontiff (the erstwhile Raghuvallabha Tīrtha of the Phaḷimār Maṭha), the *dvandva* pontiff (Vibudheśa Tīrtha of the Adamār Maṭha), and the then *paryāya* pontiff (Viśveśa Tīrtha of the Pejāvar Maṭha) prevailed upon the pious, holy, deeply spiritual and venerable pontiff of the Bhaṇḍarakeri Maṭha, H.H. Vidyāmānya Tīrtha who had to assume the pontifical throne of the Phaḷimār Maṭha. For long he expressed his fond wish to perform *pūjā* to the holy icon of Kṛṣṇa at Uḍupi but could not do so as he was a non-Uḍupi pontiff who according to tradition is not eligible for Kṛṣṇa-*pūjā* which is an exclusive right and unique privilege of the eight pontiffs of Uḍupi. This he gratefully accepted and ascended the pontifical throne of the Phaḷimār Maṭha in February 1969 C.E. He was coronated by the abdicating pontiff who duly handed over all charge on that day and left Uḍupi to lead the life of an ordinary layman. Thus Vidyāmānya Tīrtha became the first Mādhva pontiff to occupy the throne of two separate *maṭhas* simultaneously. He was a learned scholar, a great mystic, and a man of very deep spiritual convictions. He is universally venerated throughout the Mādhva church as a highly noble soul. During his lifetime itself, he appointed a heir to succeed him on the throne of the Phaḷimār Maṭha in cooperation with, and the advice of the present pontiff of the Adamār Maṭha (which is a *dvandva* institution of the Phaḷimār Maṭha) as his was an unconventional appointment. The present pontiff of the Phaḷimār Maṭha is H.H. Vidyādhīśa Tīrtha. He was born on May 14, 1955 C.E. His *pūrvāśrama* name was Rameśa Tantrī. He was selected and ordained on Jyeṣṭha-śuddha-navamī in the Hindu cyclic year of Siddharthī, i.e., 1979 C.E. The *mukhyārādhya devatā* of the Phaḷimār Maṭha is Kodaṇḍarāma. Fol-

lowing are given the genealogical table and the list of the *saṃsthāna* deities of this *maṭha.* (Tables 11 and 12)

Table 11
Pontifical Lineage of the Phaḷimār Maṭha

Śrīmān Madhvācārya

1. Hṛṣikeśa Tīrtha
2. Samātmeśvara Tīrtha
3. Sambhava Tīrtha
4. Aparājita Tīrtha
5. Vidyāmūrti Tīrtha
6. Śrīnidhi Tīrtha
7. Vidyeśa Tīrtha
8. Śrīvallabha Tīrtha
9. Jagadbhūṣaṇa Tīrtha
10. Rāmacandra Tīrtha
11. Vidyānidhi Tīrtha
12. Sureśa Tīrtha
13. Rāghavendra Tīrtha
14. Raghunandana Tīrtha
15. Vidyāpati Tīrtha
16. Raghupati Tīrtha
17. Raghūttama Tīrtha
18. Rāmabhadra Tīrtha
19. Raghuvarya Tīrtha
20. Raghupuṅgava Tīrtha
21. Raghuvara Tīrtha
22. Raghupravīra Tīrtha
23. Raghubhūṣaṇa Tīrtha
24. Raghuratna Tīrtha
25. Raghupriya Tīrtha
26. Raghumānya Tīrtha
27. Raghuvallabha Tīrtha (abdicated)
28. Vidyāmānya Tīrtha
29. Vidyādhīśa Tīrtha (present pontiff)

Table 12
***Saṃsthāna Devatās* of the Phaḷimār Maṭha**

1. Kodaṇḍarāma with Sītā and Lakṣmaṇa (chief presiding deity)
2. Śrī-Kṛṣṇa
3. Vedavyāsa

In the northwest corner of the northern wing of the Car Street is situated the edifice of the Kṛṣṇāpur Maṭha. Its emblem is 'Śrī-Narasiṃha-Kṛṣṇa-Śrī.' Janārdana Tīrtha was the first pontiff of this *maṭha*. The building of the Kṛṣṇāpur Maṭha is one of the largest edifices on the Car Street. The present pontiff is H.H. Vidyāsāgara Tīrtha, the thirthy-fifth in the lineage of this *maṭha*. His predecessor, Vidyāratna Tīrtha died without appointing an heir to the pontifical throne of the Kṛṣṇāpur Maṭha. With the result, according to the *dvandva* system, the then pontiff of the Puttige Maṭha, Sujñānendra Tīrtha became automatically responsible to fill the pontifical vacancy of his partner *maṭha*. Thus the present pontiff was selected and ordained by Sujñānendra Tīrtha of the Puttige Maṭha and coronated as full pontiff of the Kṛṣṇāpur Maṭha on the same day. This was in May 1970 C.E. The *mukhyārādhya devatā* of the Kṛṣṇāpur Maṭha is Dvibhuja Kāliyamardhana Śrī-Kṛṣṇa. The speciality of this *maṭha* is that '*kṣīrābhiṣeka*' is performed every day to the icon of Ugranarasiṃha, the number two presiding deity of this *maṭha*, and which was the personal and favorite deity of the first pontiff of this *maṭha*. Also it is the only *maṭha* to have an altar-pedestal made of solid gold for its *saṃsthāna* deities. It is one of the three wealthiest *maṭhas* of Uḍupi. Following are given the genealogical table and the list of *saṃsthāna* deities of this *maṭha*. (Tables 13 and 14)

Table 13
Pontifical Lineage of the Kṛṣṇāpur Maṭha

Śrīmān Madhvācārya

1. Janārdana Tīrtha
2. Śrīvatsāṅka Tīrtha

3. Vāgīśa Tīrtha
4. Lokeśa Tīrtha
5. Lokanātha Tīrtha
6. Lokapriya Tīrtha
7. Vidyādhirāja Tīrtha
8. Viśvādhirāja Tīrtha
9. Viśvādhīśa Tīrtha
10. Viśveśa Tīrtha
11. Viśvavandya Tīrtha
12. Viśvarāja Tīrtha
13. Dharaṇīdhara Tīrtha
14. Dharādhara Tīrtha
15. Prājñamūrti Tīrtha
16. Tapomūrti Tīrtha
17. Sureśvara Tīrtha
18. Jagannātha Tīrtha
19. Sureśa Tīrtha
20. Viśvapuṅgava Tīrtha
21. Viśvavallabha Tīrtha
22. Viśvabhūṣaṇa Tīrtha
23. Yādavendra Tīrtha
24. Prājñamūrti Tīrtha II
25. Vidyādhirāja Tīrtha II
26. Vidyāmūrti Tīrtha
27. Vidyāvallabha Tīrtha
28. Vidyendra Tīrtha
29. Vidyānidhi Tīrtha
30. Vidyāsamudra Tīrtha
31. Vidyāpati Tīrtha
32. Vidyādhīśa Tīrtha
33. Vidyāpūrṇa Tīrtha
34. Vidyāratna Tīrtha
35. Vidyāsāgara Tīrtha (present pontiff)

Table 14
***Saṃsthāna Devatās* of the Kṛṣṇāpur Maṭha**

1. Dvibhuja Kāliyamardhana Śrīkṛṣṇa (chief presiding deity)
2. Ugranarasiṃha
3. Hayagrīva
4. Śrīrāma
5. Kāliyamardhana Śrī-Kṛṣṇa
6. Vedayāsa (2 icons)
7. Śrīnivāsa
8. Śrīkara
9. Bhūvarāha
10. Kṛṣṇa with churning rod

The one and only building located right in between the Baḍagubīdi (northern radial road) and the Śrī-Kṛṣṇa temple on the Car Street is the edifice of the Śirūr Maṭha. Its emblem is 'Śrī-Viṭṭhala-Śrī.' Vāmana Tīrtha was the first pontiff of this *maṭha.* The present pontiff is H.H. Lakṣmīvara Tīrtha, the thirtieth in the lineage of this *maṭha.* He was born in 1964 C.E. His *pūrvāśrama* name was Hariśa Mucinttāya. His predecessor, the erstwhile Lakṣmīmanojña Tīrtha (now known as P. Rājagopālācārya) abdicated the throne of the Śirūr Maṭha for personal reasons after reigning as pontiff of this *maṭha* for eight years. This was the second such abdication of a pontiff in the seven hundred year-old history of the *aṣṭamaṭhas* of Uḍupi. As a result of this abdication, the throne of the Śirūr Maṭha naturally fell vacant and according to the *dvandva* system, it automatically became the responsibilty of the pontiff of the Sode Maṭha to fill the vacancy of the Śirūr Maṭha as soon as possible by selecting, ordaining and coronating a new young lad on the throne of his partner *maṭha.* The present pontiff, H.H. Lakṣmīvara Tīrtha, was thus selected, ordained, and coronated as pontiff of the Śirūr Maṭha by H.H. Visottama Tīrtha, the present pontiff of Sode Maṭha. This was in June 1971 C.E. The *mukhyārādhya devatā* of this *maṭha* is Vāmana-Viṭṭhala. Following are given the genealogical table and the list of the *saṃsthāna* deities of this *maṭha.* (Tables 15 and 16)

Table 15
Pontifical Lineage of the Śirūr Maṭha

Śrīmān Madhvācārya

1. Vāmana Tīrtha
2. Vāsudeva Tīrtha
3. Puṇyaśloka Tīrtha
4. Vedaramya Tīrtha
5. Vedavyāsa Tīrtha
6. Vedavedya Tīrtha
7. Maheśa Tīrtha
8. Kṛṣṇa Tīrtha
9. Rāghava Tīrtha
10. Sureśa Tīrtha
11. Vedabhūṣaṇa Tīrtha
12. Śrīnivāsa Tīrtha
13. Vedanidhi Tīrtha
14. Śrīdhara Tīrtha
15. Yādavottama Tīrtha
16. Lakṣmīnārāyaṇa Tīrtha
17. Viśvabhūṣaṇa Tīrtha
18. Trailokyapāvana Tīrtha
19. Lakṣmīkānta Tīrtha
20. Lakṣmīnārāyaṇa Tīrtha II
21. Lakṣmīpati Tīrtha
22. Lakṣmīdhara Tīrtha
23. Lakṣmīramaṇa Tīrtha
24. Lakṣmīmanohara Tīrtha
25. Lakṣmīpriya Tīrtha
26. Lakṣmīvallabha Tīrtha
27. Lakṣmīsamudra Tīrtha
28. Lakṣmīndra Tīrtha
29. Lakṣmīmanojña Tīrtha (abdicated)
30. Lakṣmīvara Tīrtha (present pontiff)

Table 16
***Saṃsthāna Devatās* of the Śirūr Maṭha**

1. Vāmanaviṭṭhala with Śrī and Bhū *devīs* (chief presiding deity)
2. Narasiṃha
3. Hayagrīva
4. Śrīrāma
5. Śrīkṛṣṇa
6. Vedavyāsa
7. Nāṭyakṛṣṇa
8. Śrīkara
9. Bhūvarāha
10. Anantapadmanābha
11. Kṛṣṇa with churning rod
12. Śudarśana *śālagrāma*

Places of Affiliated Interest both in and around Uḍupi

There are several other interesting shrines and places connected with the Mādhva cultus both in and around Uḍupi. However, keeping in mind the scope of this thesis, the list of places to be described here is selective and is by no means exhaustive.

The Oḍabhāṇḍeśvara Temple at Malpe

Situated about four miles to the west of Uḍupi on the Arabian Sea coastline close to the famous Malpe Beach where Madhva miraculously received a set of three holy icons, is the small shore temple of Oḍabhāṇḍeśvara. As we know from the local *sthaḷapurāṇa*, this was originally a shrine dedicated to the god Subrahmaṇya by the sage Vibhāṇḍaka which was subsequently replaced by Madhva in the thirteenth century C.E. by the icon of Balarāma (one of the three icons received by Madhva at Malpe). This holy icon of Balarāma that came all the way from Dvārakā by sea and was consecrated by Madhva is locally known as Oḍabhāṇḍeśvara, meaning 'the Lord who came from within a broken rock' (in Tuḷu), obviously shedding light on the miraculous

ɜcovery incident of this icon from inside the *gopīcandana* mound y Madhva. The original Subrahmaṇya icon was removed and ırown into the sacred tank called Skandatīrthapuṣkaraṇī situated ıst outside the temple premises. It has remained there for seven enturies now. However, the *utsava mūrti* (processional icon) of ıe Oḍabhāṇḍeśvara temple still continues to be that of ubrahmaṇya. The temple itself, though undoubtedly ancient, is ery modest both in its exterior and in its interior. Among the ɜmples of Tuḷunāḍ, it may be categorized under the squarish type. 'he icon of Balarāma is said to be made of *śalagrāmaśilā* and is ɔughly about two and a half feet high and in a standing position. 'ompared to the Kṛṣṇa icon at Uḍupi, it definitely seems to have ıore ornamental details relieved on it. In fact, from the style of its culpture, it has very little in common with the Kṛṣṇa icon. Its left and is on its hip, while the right hand holds a ball of butter. This ıeans that this is an icon of Bālabalarāma, for the adult form of ›alarāma is usually depicted with a ploughshare in most iconoraphical reliefs of this elder brother of Kṛṣṇa. In fact, this butter all is the only thing that can connect it with the Kṛṣṇa icon which › also depicted in the *bālasvarūpa*, accented with its churning rod nd rope, thus evoking the childhood pranks of the Kṛṣṇāvatāra in ›okula, Mathurā, Vṛndāvan, etc., as narrated in the *Bhāgavata 'urāṇa*.

The Balarāma temple at Malpe seems to have been strangely nough neglected by Madhva upon its installation, and as we know, othing of it is said at all in the *Sumadhvavijaya*. In fact, it has een purely an oral tradition both at Uḍupi and here connecting ıese two shrines. No effort was made by Vādirāja Tīrtha either to volve an elaborate *pūjā* scheme as in the Kṛṣṇa temple at Uḍupi. : has, however, been run by a set of twelve hereditary priestly ımilies of the Śivaḷḷi community. According to one source, only leven of these priestly families are actually Mādhvas, the twelfth ne still adhering to the old Smārta-Bhāgavata *sampradāya*. Any-/ay, there obtains a rotation system lasting six months, each among ıe twelve priestly families for the rights of worship in this temple, imilar to that of the '*paryāya*' system obtaining between the eight

maṭhas of Uḍupi for the worship of the Śrī-Kṛṣṇa icon. Rathotsava takes place twice a year at this Balarāma temple, once on Phālguna-bahuḷa-dvitīyā and another time on Caitra-bahuḷa-dvitīyā.

Durgābeṭṭa

Situated some seven miles to the southeast of Uḍupi, is a place called Durgābeṭṭa. Also known as Vimānagiri or Kuñjārugiri, it is the site and location of a small but beautiful hill-top shrine dedicated to the goddess Durgā. This is under custody of the Adamār Maṭha of Uḍupi. Standing atop Vimānagiri, one gets a magnificent aerial view of the scenic country below. To the west is the Arabian Sea and to the north one can see the twin cities of Maṇipāl and Uḍupi. The shrine itself faces east and is of the squarish type, a typical temple of the West Coast area. Shrines dedicated to the goddess Durgā in her various forms and worship conducted to them by Śivaḷḷi Mādhva priests are not by any means rare in these parts, but nonetheless, this is an important one as far as we are concerned, as it was not only consecrated by the Sage Paraśurāma in order to expiate himself of the sin of matricide and as a permanent memorial to his mother, according to local legend, but was the most favorite deity of Madhva and the locale and retreat most frequented by the Ācārya in his childhood years. On the four sides of this holy hill-top shrine of Durgā are located bodies of water said to have been created by Paraśurāma according to local legend. These are known as Bāṇa, Paraśu, Dhanus, and Gadā *tīrthas* and are located to the north, east, south and west sides of the Vimānagiri shrine respectively. These four *tīrthas* are natural springs of water and are shaped exactly like the four weapons of war that they are named after, i.e., the arrow, axe, bow and mace respectively.

The sanctum sanctorum of the Vimānagiri shrine contains an icon of the goddess Durgā in her aspect as Mahiṣāsuramardinī. The icon is about two and a half feet high and is dated around the eleventh century C.E. This icon is sculpted in a standing posture and is relieved in the *skandabhaṅga* pose. It has four hands of which the two upper ones hold the *cakra* and the *śaṅkha* on the right and left, respectively. The two lower hands hold the *triśūla* (trident)

ınd *cāpa* (bow) on the right and left respectively. The annual ̀Rathotsava of this shrine takes place on the Māgha-pūrṇimā day.

Pājakakṣetra

Situated a mile east of Kuñjārugiri is the village of Pājaka. Located in the tiny hamlet is the seven hundred year-old ancestral ıome of the Naḍḍantillāya family into which Madhva was born. In ɔther words, this is the birthplace of the celebrated founder of Dvaita Vedānta and the Brahma-Vaiṣṇava *sampradāya*. Pājakakṣetra, as his place is known among the followers of Madhva, is under the custody of the Kāṇiyūr Maṭha of Uḍupi today. The Pājakakṣetra consists of two parts or buildings: the main ancestral home of the Naḍḍantillāyas and a shrine dedicated to Madhva which was subsequently consecrated by Vādirāja Tīrtha in commemoration of he great founder and as a permanent hallmark of this very sacred spot of the Mādhva community as a whole. Without a pilgrimage o Pājakakṣetra, a Mādhva's holy journey to Uḍupi stands incomplete. It's an integral part of the greater pilgrimage to the historical ınd spiritual capital of the Mādhva church.

The ancestral home of Madhva is very simple and modest looking. It is exactly the way it was seven centuries ago. It is totally ınassuming and reflects upon the visitor as to how a great religious leader and master philosopher was born into a very simple, ıardy and rather modest rural family. In the main house of the Naḍḍantillāyas, one is first shown the slab stone where Madhva nitially had his *akṣarābhyāsa saṃskāra*. Next, one is shown the ıoly tank in the rear of Madhva's home. This is called Vāsudevatīrtha. A bath in this tank is said to be equivalent in spiriual merit of bathing in all the four bodies of water created by Paraśurāma on the four sides of Kuñjārugiri. After this, one is shown he spot where Madhva paid off his father's debtor with merely a ew tamarind seeds that are said to have turned into pieces of gold. One is taken to the extreme rear of the house and shown the tree hat sprouted when Madhva planted the sapling upside down just o prove a point to his father. According to one version, he wanted o prove to his father the spiritual greatness of the holy tank situ-

ated in their home and that he need not go every day on a tour to the four *tīrthas* of Paraśurāma and bathe individually in each one of them to earn spiritual merit, as a dip in the domestic tank was equivalent to bathing in all the four *tīrthas* collectively. According to the second version, he wanted to show to his father that he would one day successfully ward off the Māyāvāda of Śaṅkara and reinterpret the holy scriptures correctly along theistic lines. After this, one is shown the household deities — the main presiding deity here being Anantapadmanābha — of the Naḍḍantillāya family located in the center of the house.

In the second building is the shrine of Madhva installed by Vādirāja. In the sanctum located in the center of the house as usual, is an icon of Madhva in a sitting posture and in a cross-legged pose. To the right of the icon is a *brahmadaṇḍa* and in the left hand bottom a Kamaṇḍalu. The icon is sculpted as holding a set of manuscripts in its right hand, while the left hand is depicted in the form of a *dāna-hasta*. In front of the icon are preserved the original footprints of Madhva which are now plated in silver and are offered worship every day with due reverance by the caretaker priestly family appointed there by the Kāṇiyūr Maṭha.

Kaṇvatīrtha

Situated some eight to ten miles south of Mangalore near the village of Mañjeśvara is this very important site in the spiritual heritage of the Mādhvas. Though culturally an integral part of Tuḷunāḍ, it is geographically located in the northern most part of the modern Kerala state today. Initially speaking, it is the place where the Sage Kaṇva (the foster father of the famed Śakuntalā) is said to have had his hermitage from which it obviously enough derives its name. Secondly this was the location where Madhva spent one of his annual Cāturmāsya sojourns and the historical spot where he first organized and institutionalized the Tauḷava church in general and the Uḍupi ecclesiastical framework in particular. At this venue, the following were done on Vaiśākha-śuddha-saptamī in the Hindu cyclic year of Vilambī, i.e., 1298 C.E. when Madhva was almost sixty years of age:

1. The *vedāntasāmrājya paṭṭābhiṣeka* (coronation) of his nine favorite and loyal *bālasannyāsī* Tauḷava disciples as nine spiritual monarchs or pontiffs of his church in the Paraśurāma-kṣetra was done. He divided his followers among these nine vicars and spelled out their rights, privileges, obligations, and duties as apostles of the Mādhva faith. Thus, it was here that the once ordinary monastic disciples of Madhva became ecclesiastical monarchs of the inherited spiritual kingdom of Dvaita Vedānta. It is here that the first eight pontiffs of Uḍupi and Satya Tīrtha received the holy icons that became the chief presiding deities of their respective *maṭhas*.

2. It is at Kaṇvatīrtha that Madhva created the *dvandva* arrangement among the *aṣṭamaṭhas* of Uḍupi by clubbing them together in four pairs. The *peepal* tree under which Madhva created the four *dvandvas* is at the entrance of Kaṇvatīrtha located just beside the rail track. In fact, one can spot it on the left while approaching Mangalore on the Kāsargoḍ-Mangalore sub-section of the Southern Railway.

3. It is at this holy *kṣetra* that Madhva introduced the old and now obsolete two-month *paryāya* system of Kṛṣṇa worship that obtained among the *aṣṭamaṭhas* of Uḍupi for over two centuries in the pre-Vādirāja era.

Thirdly, Kaṇvatīrtha is the location of the hallowed tomb of Vijayadhvaja Tīrtha, Dvaita Vedānta's official doctor on the *Bhāgavata* and the seventh pontiff of the Pejāvar Maṭha. In fact, it is this sacred location where Vijayadhvaja Tīrtha wrote his epoch-making and masterly commentary on the Purāṇaprasthāna. The *peepal* tree under which he made this masterly contribution to the world of Dvaita literature may be seen even today at Kaṇvapura. The set of Rāma, Lakṣmana and Sītā icons which were said to have been worshipped by Sage Kaṇva and Vibhīṣaṇa and subsequently obtained by Madhva here, now as a set, form the number two presiding deity of the *saṃsthāna devatās* of the Pejāvar Maṭha. Kaṇvatīrtha is today under the custody of the Pejāvar Maṭha of Uḍupi.

Daṇḍatīrtha

Situated in the hamlet of Kāpu some six miles south of Uḍupi on the West Coast National Highway, it is the location of the ancestral home of the Toṭantillāya family from which hailed Madhva's *pūrvāśrama* teacher. It is also the place where traditionally the incoming *paryāya svāmin* rests the previous night before he assumes office at the Srī-Kṛṣṇa temple at Uḍupi the next morning. This place is under the custody of the Kṛṣṇāpur Maṭha.

Kaḍtila

The spot where the entire *Sarvamūla* of Madhva transcribed in copper plates have been lying buried for seven centuries now. According to tradition, Madhva after having transcribed all his thirty-nine works in copper plates buried them in this place and installed upon that spot an icon of Veṇugopāla. This, the ācārya did with a futuristic purpose in mind. It is said that when the philosophical school and religious sect of Madhva reaches a low ebb and nadir in adherence and practice among its followers, the Ācārya's *pūrvāśrama* younger brother, Viṣṇu Tīrtha (the first pontiff of the Sode Maṭha of Uḍupi, who is still supposed to be performing severe penance on the Hariścandra peak in the Kumārādri Hills of the Western Ghats), would thereupon descend, revive, and revitalize Dvaita Vedānta and the Brahma-Vaiṣṇava *sampradāya* among its followers upon the basis of the copper plate editions of the *Sarvamūla* buried here. Until then, this spiritual treasure relic would lie buried here. Thus, Kaḍtila is a shrine dedicated to sectarian Mādhva eschatology. It is under the custody of the Adamār Maṭha today.[155]

According to tradition, the Veṇugopāla icon may be offered proper worship only by the *aṣṭamaṭhādhipatis* of Uḍupi, who drop by every now and then on their tours to offer proper worship at this shrine in Kaḍtila. However, the daily and normal worship routine is conducted by a set of resident bachelor priests and that too only from a certain distance. Even they may not touch the icon which is the exclusive privilege and unique right of the eight pontiffs of

Uḍupi alone. No priest who is already married may conduct the *pūjā* rites here. This tradition is strictly and piously observed at Kaḍtila to this very day.

Other places of affiliated interest include Madhvatīrtha in the village of Kāvu near Kāsargoḍ, wherein is located the ancestral home of the Pejattāya family and the tombs of Trivikrama and Nārāyaṇa Pejattāya who are said to have taken *sannyāsa* just before death adhering to the old Smārta practice called '*Āpadsannyāsa*,' even though they had become steadfast converts to Mādhvaism by that time. It just goes to show that old traditions die hard. Another place is Naḍḍantāḍi or Madhyatāḷa — which was once the site where Madhva enshrined the seventh *vyāsamuṣṭi* for *pūjā* to be offered exclusively by the eight pontiffs of Uḍupi and which was also his sojourn spot to conduct his daily afternoon *pūjā* when for some time he used to commute up and down between Uḍupi and Kukke-Subrahmaṇya. This latter *kṣetra* again is one of the historical and religious sancturies of Mādhvaism situated deep in the Kumārādri ranges of the Western Ghats along the banks of the Kumāradhārā River, and is one of the biggest shrines dedicated to the god Subrahmaṇya in Karnataka. It is a very popular center of pilgrimage among the people of Karnataka. Dharmasthaḷa is another popular pilgrim center in the South Kanara District of Karnataka. Situated deep in the Western Ghats along the banks of the Netrāvatī River, is this hallowed shrine of Mañjunātheśvara consecrated by Vādirāja in the private estate of the Heggaḍe family who are Jainas by religious persuasion. It is truly one of the cosmopolitan pilgrimage centers of India, as the shrine is dedicated to Śiva. The priests who conduct worship here are Mādhvas and the temple is owned and managed by the Heggaḍe family who are Jainas. Then of course there is Sode, the site and location of Vādirāja's *vṛndāvana* and a temple consecrated to Lord Trivikrama by Vādirāja himself just prior to his voluntary exit from this world. At Yermāḷ, located right on the West Coast National Highway between Uḍupi and Mangalore is a temple dedicated to Janārdana. This icon of Janārdana is one of the three holy icons which Madhva miraculously obtained at Malpe Beach. Another

interesting shrine is that of Janārdana-Mahākālī located at Ambalapāḍi, a western suburb of Uḍupi. It is a very well kept temple and is owned and managed by the Paścimālaya Ballāḷa family, whose official and ancestral home is located just behind the temple. Last but not least, counting the Durgā shrine at Kuñjārugiri, there are a total of four *durgālayas* and four *nāgālayas* that form the '*aṣṭabandhas*' around Uḍupi.

Notes

[135]The followers of Madhva belong to three distinct groups:

a. The Tuḷu-speaking Śivaḷḷi-Mādhvas: There are twelve *maṭhas* that govern them. They are: the *aṣṭamaṭhas* of Uḍupi (Phaḷimār, Adamār, Kṛṣṇāpur, Puttige, Sirūr, Sode, Kāṇiyūr, and Pejāvar), the Bhaṇḍārakeri Maṭha, the Bhīmanakaṭṭe Maṭha, the Kukke-Subrahmaṇya Maṭha and the Citrāpūr-Sūratkal Maṭha.

b. The Kannaḍa, Marathī and Telegu-speaking *deśastha* Mādhvas: There are ten *maṭhas* that govern them. They are: the Uttarādi Maṭha, the Vyāsarāya Maṭha, the Rāyara Maṭha, the Śrīpādarāyara Maṭha, the Majjigehaḷḷi Maṭha, the Kūḍḷi Maṭha, the Bāḷigār Maṭha, the Kundāpur Maṭha, the Kāṇva Maṭha and the Sāgarakaṭṭe Maṭha.

c. The Koṅkaṇī-speaking Gauḍa-Sārasvata Mādhvas: There are two *maṭhas* that govern them. They are: the Gokarṇa-Partagāḷi Maṭha and the Kāśī Maṭha.

Thus there are totally twenty-four separate institutions of the Mādhva-Vaiṣṇava faith. Like among all Hindu sects, at least in South India, a family traditionally owes allegiance to one of these ecclesiastical units or *maṭhas*.

[136]B.N.K. Sharma, *A History of the Dvaita School of Vedānta and its Literature*, vol. 1 (Bombay, 1960), p. 261. (Hereafter *HDSVL*)

[137]The Car-Street and the temple tank are two invariable features that are typical to any major holy city in South India. The Car-Street is usually situated in the heart of the holy city and is the center of all religious and commercial activity. The holy shrine of the township is situated on this Car-Street over which the former has some special rights and privileges. For example, the temple has the right to block normal traffic and public thoroughfare during *utsavas* (religious processions in which the *ratha* or temple-car containing the processional icon is drawn around the Car-Street), which is almost every night in particular seasons. Thus the temple always possesses the first priority of use of the Car-Street and always reserves the right to do so. As is obvious the Car-Street derives its name precisely because it is primarily meant to serve the holy shrine during *utsavas*. It would not be exaggerating to say that the *temple* partially owns the Car-Street.

[138]P.G. Bhatt, *Studies in Tuluva History and Culture*, p. xxxv.

[139]According to traditional popular conception, there are a total of seven *puṇyasthaḷas* in the Paraśurāma-kṣetra. All these are said to have been created by Paraśurāma himself. These are: Rajatapīṭhapura (Uḍupi), Kumārādrī (Kukke-Subrahmaṇya), Kumbhakāśī (Koṭa), Dhvajeśvara (Koṭeśvara), Kroḍha (Koḍavūr), Mūkāṃbā (Kollūr), and Gokarṇa. Besides these, Paraśurāma is also said to have created or consecrated four shrines to the god Subrahmaṇya. These are popularly referred to as the four *durgālayas* and the four *nāgālayas* and are collectively known as the '*aṣṭabandhas*,' as they encircle the holiest of the seven *puṇyasthaḷas*, Rajatapīṭhapara, in the eight cardinal directions. Perhaps Madhva got his idea of establishing eight pontiffs to be in charge of the holy shrine of Kṛṣṇa that he consecrated at Uḍupi from the *aṣṭabandhas* around this sacred township. so, just as the four *durgālayas*

and the four *nāgālayas* form the *aṣṭabandhas* around Uḍupi, the *aṣṭamaṭhas* form the '*aṣṭadigpālakas*' around the Śrī-Kṛṣṇa shrine. However, today the eight *maṭhas* literally surround only the Candramaulīśvara and the Anantesvara temples. The four *durgālayas* are at Puttūr, Kunjāru, Kannarapāḍi, and Indraḷḷi. The one at Kunjāru is a hill-top shrine dedicated to the goddess by Paraśurāma in memory of his mother. It is very near Madhva's birthplace and was the favorite retreat of the Ācārya in his childhood years. It has four natural bodies of water around, also created by Paraśurāma. They are referred to as the Paraśu, Gadā, Dhanus, and Bāṇa *tīrthas*. The four *nāgālayas* are at Aritoḍ, Tāngoḍ, Māngoḍ, and Muccalagoḍ. Temples were built for these *aṣṭabandhas* by the legendary king Rāmabhoja.

[140]"Bronzes are innumerable in the Tuḷu country. Unfortunately their art value hasn't been appreciated. Temples, *maṭhas* and homes have hoards of these bronze-images varied in size, multiple in form and diverse in style. It deserves to be noted that although small in size, some of the bronzes are ascribable to a very early period. The *maṭhas* spread over the whole of Tuḷunād are found to be inestimable store-houses of bronzes and the amazing variety in them is a permanent testimony to the religious disposition of the people of the land. It is to be regretted too that most of them are rid of proper care; their careful preservation may be deemed great national wealth. One redeeming feature is that they are found intact since they receive daily worship. A scientific study of these bronzes is most fascinating and has yet to be done with emphasis on the character of divine representation, iconographic merit, stylistic beauty, and chronological classification." [P.B. Bhatt, *Studies in Tuluva History and Culture*, (Uḍupi, 1975), pp. xxiv-xxv.]

[141]Constructed under the auspices of Vidyāpūrna Tīrtha, the thirty-third pontiff of the Kṛṣṇapūr Maṭha.

[142]Bhatt, p. 407.

[143]S.N. Uḍupa, *Itihāsaḍa Yathārṭhate* (Kannaḍa) (Uḍupi, 1970), pp. 96-99.

[144]*Sevā* descriptions have not been resorted to here as they are the same as the *pūjā* descriptions. One will find all necessary information regarding the various *pūjās* and *utsavas* (which is what the sevās anyway are) if one goes through all the appropriate chapters carefully.

[145]The '*suvarṇa-pālkī*' was donated by Vidyāpūrna Tīrtha, the thirty-third pontiff of the Kṛṣṇāpur Maṭha.

[146]The silver encasing to the *navagraha kiṇḍi* was donated by Vidyāsāgara Tīrtha, the twenty-third pontiff of the Kāṇiyūr Maṭha.

[147]Mm. Pt. Baṇṇañje Govindācārya.

[148]Vyāsācārya, divān of the Śirūr Maṭha.

[149]Bhatt, p. xxxvi.

[150]Donated by Vidyāpūrna Tīrtha, the thirty-third pontiff of the Kṛṣṇāpur Maṭha.

[151]Information supplied by Pt. Baṇṇañje Govindācārya who has catalogued the manuscript collections of most of the *aṣṭamaṭhas* and has for long time enthusiastically and activly engaged in their update and maintainance.

[152]other relevant data currently unaccessible to author.

[153]*HDSVL*, vol. 2, p. 246.

[154]*HDSVL*, vol. 1, p. 278.

[155]Perhaps Madhva's two pilgrimage tours to the north had by now convinced him of the political and religious uncertainty of the times especially after his encounters with the champions of one of the world's most militant and fervorous of theistic faiths, Prophet Muhammad's Islam. Having seen what the Muslims had done in northern India, Madhva now thought that South India's turn was not too far along the line and that he ought to engrave his teachings on copper plates and bury them for a resurgance at a future date. This was also one of the reasons perhaps that Madhva towed the line of an equally staunch and ferorous theism in his philosophical doctrines, the kind Hindu philosophy had not seen before.

Chapter 5

A Contemporary Account of the Pontifical Traditions of the Uḍupi *Maṭhas* and Their Religio-administrative Apparatus As It Exists Today

Traditional Hindu monasticism is primarily divided into two basic orders, i.e., the *ekadaṇḍī* and the *tridaṇḍī*. The most apparent difference, between the two orders, lies in the fact that the *ekadaṇḍī sannyāsins*, as is quite obvious from their name, possess only one-staff and are bereft of both the *śikhā* (tuft) and the *yajñopavīta* (sacred chord), while the *tridaṇḍī sannyāsins*, again a fact that can be discerned from their name, besides being three-staved possess both *śikhā* and the *yajñopavīta*.[156] There are said to be ten sub-orders, collectively known as the 'Daśanāmīs,' among the *ekadaṇḍī sannyāsins*. These are: Araṇya, Āśrama, Bhāratī, Giri, Parvata, Purī, Sāgara, Sarasvatī, Tīrtha and Vana. Of these, the pontiffs of the Mādhva-Vaiṣṇava *sampradāya*, without a single exception over the centuries, have not only belonged to the order of the *ekadaṇḍī sannyāsins*, but have consistently adhered only to the 'Tīrtha' sub-order alone. It is now a well established fact that Śaṅkara was not only the originator of the *maṭha*-system of institutionalized Hindu religious administration, but the founder and organizer of the Daśanāmī sub-orders of the *ekadaṇḍī sannyāsins* as well. As we know, Madhva originally was a Smārta *sannyāsin* of the Bhāgavata sub-sect belonging to the 'Tīrtha' sub-order of the *ekadaṇḍins*. But even after his split with the Smārtādvaita *sampradāya* of Śaṅkara,

he continued to maintain the old system. However, he reformed his own 'Tīrtha' sub-order for the monks of his new *sampradāya* to follow henceforth. Thus, the *maṭhādhipatis* of the Mādhva-Vaiṣṇava *sampradāya* are invariably *ekadaṇḍī sannyāsins* of the 'Tīrtha' sub-order alone.

However, the Mādhva pontiffs are of two types: the *gṛhasthottara* and the *bāla sannyāsins*. These, in Hindu monasticism, are technically known as the '*samuccaya*' and the '*vikalpa*' *pakṣas*, respectively. The former types are those who are originally *gṛhasthas* and then take up *sannyāsa* upon relinquishing the life of a householder while the latter type are those who adopt *sannyāsa* as young boys or men without ever entering or experiencing a life of a householder. The pontiffs of the *Deśastha* Mādhva *maṭhas* are generally of the former type, although there have been prominent exceptions, e.g., Jaya Tīrtha (the great standardizer of Dvaita thought and the successor of Akṣobhya Tīrtha on the main *deśastha maṭha*), Vyāsa Tīrtha (the celebrated medieval scholastic and the fifth pontiff of the Vyāsarāya Maṭha), Raghūttama Tīrtha (the ninth pontiff of the main *deśastha maṭha* descended from Akṣobhya Tīrtha), Vijayīndra Tīrtha (the fifth pontiff of the Rāyara Maṭha), etc. However, the pontiffs of the Tauḷava and the Gauḍa-Sārasvata Mādhva *maṭhas*, without a single exception, have strictly adhered to the *bālasannyāsa* system of ordination for all the pontiffs who have adorned the lineage of their respective *maṭhas* over the centuries.[157] Needless to say then, that the *aṣṭamaṭhas* of Uḍupi, all being Tauḷava, have rigorously followed the *bālāśrama* system of ordination over the ages ever since their founding by Madhva seven centuries ago.

We shall next deal with the selection process and the ordination of a 'bālasannyāsin' in the Uḍupi *maṭhas* as it has come down to us over the ages. Besides handed-down tradition scrupulously safeguarded and meticulously maintained by the *purohitas* of the Uḍupi *maṭhas* over several generations, the central source book on this topic is the *Sannyāsapaddhiti* of Viṣṇu Tīrtha (the *pūrvāśrama* younger brother of Madhva and the first pontiff of the Sode Maṭha). It is the only work known to have been authored by the Ācārya's

brother, and only two manuscripts of this important work are known to exist today. One is at the Mysore Oriental Library in Mysore City and the other is at Uḍupi, in the sole possession of Mm. Pt. Baṇṇañje Govindācārya. The seven century-old manuscript which I had the rather unique privilege of seeing at the residence of Mm. Pt. Govindācārya in Ambalapāḍi, Uḍupi, is in the Tuḷu script, a form of writing very akin to the Malayalam script of Kerala. Mm. Pt. Baṇṇañje Govindācārya tells me that it is a well researched work drawing from various Dharmasūtras like the *Gautama*, *Bodhāyana*, *Āpastamba*, *Manu*, etc., and a host of Sannyāsopaniṣads.[158] Mm. Pt. Baṇṇañje Govindācārya, then put me in touch with Pt. Subbarāya Bhaṭṭa who is one of the leading *purohitas* of Uḍupi; the latter kindly and patiently narrated to me the details of the ordination of a *bālasannyāsin* in the Uḍupi *maṭhas*.

The usual conditions under which an Uḍupi pontiff starts looking out for a successor is when he (i.e., the present pontiff) has either become too old, or when he has become too busy a person to attend to all the engagements and transactions of his *maṭha* alone, or when he feels with foresight that he needs to train his successor under his experienced guidance and supervision so that he leaves behind his important spiritual office to a well trained and responsible successor who becomes quite acquainted, familiar and comfortable with the procedures and protocols of that high ecclesiastical office by the time this young chosen successor comes to assume the same upon his predecessor's demise. The fast degenerating and failing health of a chronically ill pontiff affected by a terminal disease may also be a plausible reason in his choosing of a successor ahead of the otherwise normally warranted time calling for such an action to be taken.[159]

The person whom the Uḍupi pontiffs should look out for, while in the process of searching for a successor, should be a young lad, preferably under sixteen years of age, handsome in physique and features, intelligent, mild mannered and well-disposed with a strong religious bent of mind and most important of all, hailing from a decent Tuḷu-speaking Śivaḷḷi Mādhva-Vaiṣṇava Brahmin family. The lattermost condition is an uncompromisable and an absolute

prerequisite. Usually the potential candidates for the office of the junior pontiff are by and large *vidyārthis* (students) in one of the eight *maṭhas* undergoing parochial seminary education training to be a *paṇḍita* or *purohita* for future employment in any of the *maṭhas* or other temples affiliated with these *maṭhas* elsewhere. The present pontiff who is usually the *kulapati* (chancellor) of the *vidyāpīṭha* (seminary) run by his *maṭha* teaches occasionally whenever his leisure permits. It is at this time that he mentally hunts out his successor assessing each student as he teaches them. Having made his mark on one of them or a set of them, he latently watches their all around progress, behavior and disposition over a given number of years before he ultimately makes his decision. Meanwhile, the *jātakas* (horoscopes)[160] of the lads, silently chosen by the pontiff, are sent to the *maṭha* astrologers for a detailed examination, analysis and investigation. According to Jyotiṣyavidvān Pt. Sītārāmācārya of the Uḍupi Sanskrit College (also introduced to me by Mm. Pt. Baṇṇañje Govindācārya), who is one of the leading astrologers of the Uḍupi *maṭhas*, there are a lot of prima facie rejections. After this initial filtering, the horoscopes of the remaining candidates are given a thorough examination. Astrology is a very vast and completely different field of study, and I plainly confess that I have no competence in it. But from what a thoroughbred professional like Pt. Sītārāmācārya and others competent and well versed in the field could communicate to a layman like me, it is claimed that horoscopes are as individual as people and there are thousands of combinations and calculations in each one of them. In this regard, generally what astrologers look for in the horoscope of a candidate is that it should indicate with very high probability that the individual to become a *sannyāsin* would never get married or have the potential or inclination to run a family life. For this, the second, fifth and seventh houses in an individual's horoscope should be totally weak for these are the houses of family, children and wife, respectively. The planet Venus must be weak or in an unfavorable position in that particular horoscope. The planet Jupiter (Guru) should be strong and in a favorable position. The ninth and tenth houses should be strong and ought to be occupied by Saturn in combination with some favorable planet like Jupiter, Mercury, etc.

Over the most favorable of these horoscopes, the *maṭha* astrologers make a detailed analysis and sit in deliberation and judgement upon it for days before making a positive decision and presenting it in congress to the pontiff. However, the pontiff's decision is always final. Upon the astrological selection and the personal decision of the pontiff, the boy is called upon on an auspicious day, his selection disclosed, and the pontifical intentions are made known to him. Some time is given to this selected lad to think over the whole matter thoroughly — all its pros and cons in conjunction with the benign counsel of his parents, relatives, friends, classmates, teachers and other well wishers — and finally make up his mind on the biggest decision of his life. Meanwhile his parents are sent for by the pontiff and duly informed of the latter's choice of their son to be ordained and appointed as his successor. Usually the eldest son in the family and the only male offspring in a family are never chosen to be ordained. Thus the potential candidate should always be other than the eldest son and the only male child in the family. Regardless of how the parents react to the disclosure, they, like their son, are given some time to absorb the pontifical decision and think and talk over the whole issue with their son, close relatives and other well wishers of the family. From the day of the pontifical disclosure to the selected lad and his parents to the time the final decision is taken, there is a lot of lobbying, politicking and discussion by and among all the individuals involved and concerned in this affair. Barring the selected lad's vehement disapproval on his being chosen, which is rarely the case, if the pontiff is really serious about his selection and choice, he usually sees to it that his decision prevails over all the rest of the interlobbying efforts pressed forth by the various parties involved in the final stages of the selection process. At the same time, however, it may be noted that there is nothing despotic or dictatorial about the pontifical lobbying effort or decision, for it is meant to be the time and forum for all those involved in the selection process to air their views. Usually, the most powerful and serious lobby against the pontifical decision that most greatly concerns the pontiff and the *maṭha* authorities comes from the lad's parents. Once their approval and consent are sought on the matter, all other lobbies against the

pontifical decision are just thrown into the background. Anyway, once a decision is reached in favor of the young lad taking upon the holy orders, the boy is ceremoniously brought by his parents and relatives and duly presented before the pontiff who blesses them all. From that moment that family is indeed a privileged lot, for they can come and occupy the *maṭha* premises and hold offices in the *maṭha*.

From that time onwards, the young lad is kept under strict surveillance of the pontiff and the vigilance of the *maṭha* officials, especially by the *maṭha pārapatyagāra* who is usually assigned the task of taking the selected young lad to the other seven pontiffs of Uḍupi and obtaining their formal consent and blessings at his selection. Sometimes, the chosen lad may also be taken to the pontiffs of the other Mādhva *maṭhas* outside Uḍupi (Tauḷava, Gauḍa-Sārasvata and *Deśastha*) to receive their approval and blessings on his selection. After these formalities, the boy is then sent away on a short home leave to his native town or village to visit for the last time as a layman all his relatives and friends, who for the last time can behave and converse with him in a relaxed and informal manner. They feed him with all his favorites during the luncheons and dinners given in his honor for the last time as a layman. The events are marked by a strange mixture of grief and joy. It is a unique celebration. After this, he finally returns to the pontiff and presents himself before the latter as ready to receive the final and formal holy ordination and appointment.

The pontiff then in consultation with the *maṭha* astrologers fixes and finalizes the date for the young lad's ordination. No ordination can be done on the following *tithis: aṣṭamī, ekādaśī, dvādaśī, caturdaśī, amāvasyā,* and *pūrṇimā*. The responsibility for the arrangements of the ordination ceremony completely falls on the divān and the *pārapatyagāra* of the *maṭha*.[161]

Details of the Ordination Ceremonies of an Uḍupi Pontiff

The ordination ceremony of an Uḍupi pontiff lasts for three full days. On the first day, the *prāyaścitta homas* (fire sacrifices for the expiation of all previous sins and the rites of atonement) are

performed by the priests. These *homas* are the *pāvamāna, kūṣmāṇḍa, tila, pañcagavya, gaṇa* and *navagraha homas.* The *pāvamāna* and the *gaṇa homas* are *Ṛgvedic.* During the *pāvamāna homa,* milk, *ghī,* honey and two *kalaśas* of copper and silver are given away to the officiating priests. In the *gaṇa homa,* puffed rice, brown sugar, coconuts, sugar cane, honey, *ghī,* and a special dish called *modaka* are given away. The *kūṣmāṇḍa, tila,* and *pañcagavya homas* are *Yajurvedic.* Fruits, coconuts, *ghī,* silk cloth, and a gold vesseling are given away during the *kūṣmāṇḍa.* During the *tila homa,* the Gāyatrī hymn is recited and *ghī* and sesame seeds are offered to the sacrificial fire as oblation. Also, sesame seeds are given away at the end of this *homa.* In the *pañcagavya homa,* the deity Savitṛ is propitiated. A mixture of *ghī,* cow urine, cow dung, milk and curds is offered to the sacrificial fire. There are no *dānas* given in this *homa.* The *navagraha homa* is performed last to propitiate the nine planets of the solar system. While reciting the *navagraha mantra,* offerings to the sacred fire are made with rice, *ghī* and firewood from nine special trees. These are the *arka, palāśa, kadira, apamārga, aśvattha, audumbura, śamī, dūrvā* and *kuśa,* each obviously representing a planet. The *navagraha dhānyas* consisting of nine types of pulses, grains and cereals are given away on this occasion. In the end, the officiating priests transfer the merits of these *homas* to the lad by giving him two blades of *kuśa*-grass and some strands of the sacred *tulasī.*

The second day is dedicated to the performance of the *śrāddha* ceremonies and the *viraja homa.* Here, the lad-to-be-ordained first performs his father's obsequies and funeral rites (even though the latter is still alive) according to the instructions given in the *Āśvalāyana-gṛhyasūtra.* This is the *pitṛśrāddha.* He prostrates before his father for the last time and snaps all bondage with him.[162] Ten kinds of gifts are given away to the priests on this occasion. They are cattle, landed property, gold, silver, salt, brown sugar, sesame seeds, pulses and grains, silk cloth and *gopīcandana* clay from Dvārakā.

After this, the lad performs his own funeral rites and obsequies. This is the *ātmaśrāddha.* After this is performed, the *viraja*

homa wherein rice, *ghī* and firewood sticks are oblated to the sacrificial fire together with the recitation of the Virajamantra from the *Nārāyaṇopaniṣad.* After this, the lad receives blessings from all his elderly relatives for the final time. He then goes and shaves off his head completely except for seven locks of hair. He also undergoes manicuring. After this, the lad has a bath and fasts the whole day. He may wear nothing else but pure white garments on this day. However, he gives a sumptuous banquet to all the invited guests and gives away cash gifts as *dakṣiṇā.* That evening the *śakala-homa* is performed. The deity Savitṛ is invoked and firewood sticks from the peepal tree are offered to the sacred fire. This concludes the ceremonies of the Vedic sacrifices. Late in the evening that day, the other six pontiffs of Uḍupi[163] and their juniors are ceremoniously welcomed with a lot of pomp and grandeur to the spot where the ordination ceremonies are taking place. After a befitting welcome to the holy visitors introduced by the host pontiff, the lad-to-be-ordained is formally introduced by the host pontiff to the holy visitors as his heir apparent from tomorrow. The lad then prostrates before the holy and honored guests and receives their blessings. The lad is forbidden to sleep that whole night.

Then in the early hours of the third day, well before sunrise (around 4 a.m.), the lad takes a ceremonial bath in a lake or tank. Dipping twelve times and upon rubbing his body twelve times in the mud of the river or lake and upon dipping twelve times again, the lad, standing in waist-deep water, offers prayers to the water gods and Viṣṇu. Upon dipping once more and performing *ācamana* and *prāṇāyāma,* he recites the Aghamarṣaṇasūkta (*Ṛgveda* X:190). After this he recites the *Taittirīya Brāhmaṇa* III.12:3:4. He then bathes again reciting the *Puruṣasūkta.* He then emerges from the water reciting *Ṛgveda* X:17:10 and wearing wet clothes performs *saṇdhyāvandana* with *japa* and *tarpaṇa.* After drying himself he recites the *Puruṣasūkta* and meditates on the names of Viṣṇu. Then, under the guidance of the priests, he performs the *gāyatrī-homa* with milk, *ghī* and curds. His future personal paraphernalia like the *daṇḍa, kaupīna, kamaṇḍalu,* and *kāśāya-vastra* are placed in the northeastern corner of the *homa kuṇḍa.* The deer-skin mat,

which is for the future use of the young *sannyāsin*-to-be, as is the rest of the above mentioned paraphernalia, is kept to the west of this *homa-kuṇḍa*. The *daṇḍa* is usually made from a strong bamboo stick which has an even number of joints. A pure red silk cloth is tied in a particular way to the center of the *daṇḍa*, so that four special types of symbolic knots are produced. These are referred to as the *caturmudrās* and are individually called the *cakra*, *śaṅkha*, *paraśu*, and *dhenu mudrās*. A *bhikṣā* pouch is also made in the *daṇḍa* with the same silk cloth. The *daṇḍa* should be unspoiled, straight, smooth in surface, and should not be taller than the lad-to-be-ordained. After the *gāyatri-homa*, the lad performs the *puruṣasūkta-homa* with rice, *ghī* and firewood sticks. In the end, the *pūrṇāhuti* is offered to the four *vyūhas* together with the *vyāhṛti* syllables. In the meanwhile, a set of priests prepare a huge Tantric *maṇḍala* diagram with colored powder. This is known as the *Cakrābdimaṇḍala*. In the center of this huge *maṇḍala*, *kalaśapratiṣṭhā* is done with a silver vessel full of water with mango leaves and coconut on top. All this is done as prescribed in the *Tantrasāra*. After the performance of the *puruṣasūkta-homa*, the lad is finally ready to take the vow of *sannyāsa*. He now goes straight to the tank, river or lake, and enters the water. He then faces east and bows to the rising sun. He then mediates on Viṣṇu, *Bhagavadgīta* V:18 and takes the vow of non-violence. After dipping into the water thrice, he then pulls out his seven thin strands of hair by reciting *praṇava*. He then removes his sacred thread and throws it into the water. He then removes his white garments as well and throws them into the water. He is then given his *kaupīṇa* and *kamaṇḍalu*. He then dons the saffron robes given to him by the laity of the *maṭha* of which he would soon become the junior pontiff. Last of all, he ceremoniously receives the *daṇḍa* while reciting *Yajurveda* X:21:28 and *Bodhāyana-dharmasūtra* II:10:17:32. He then dips into the water once again with the *daṇḍa* and the other paraphernalia given to him and relinquishes all his relatives (except his mother) and totally renounces the world. A new deer skin is tied to the center of the *daṇḍa* with a new *yajñopavīta*.[164] He then comes out of the water and holding his *daṇḍa*, *kamaṇḍalu* and

donning his saffron robes and wearing wooden sandals goes straight to the pontiff of his *maṭha* and performs the *pāñcāṅga namaskāra* by tightly holding the pontiff's feet. He then prostrates before the other pontiffs present. After this, the lad-to-be-ordained performs the *daṇḍapraṇāma* to the pontiff at least twelve times. The pontiff then offers his junior-to-be-ordained a seat on a wooden plank with a deer-skin mat on it. He then secretly imparts to his junior-to-be the basic and cardinal tenets of Mādhvaism. After this, the pontiff imparts to him the secret *praṇavopadeśa* four times into the lad's right ear. Then the other powerful *mantras* like the *Gāyatrī*, *Vyāhṛti*, *Nārāyaṇāṣaṭākṣara*, *Viṣṇuṣaḍakṣara* and *Vāsudevadvādaśākṣara* are imparted to the young lad. He then takes the vow of Mādhva-Vaiṣṇava *dīkṣā* as indicated in the *Yatipraṇavakalpa*. Then comes the highlight of the three-day ordination ceremonies. Eight Brahmins take the water contained in the *kalaśa* from the center of the *cakrābdhimaṇḍala* and present it to the pontiff. Keeping a silver vessel on the young lad's head and placing a couple of *śālagrāmas* in that vessel, the pontiff reciting the Puruṣasūkta pours through a conch, the water from the *kalaśa*. The lad is now a full-fledge *sannyāsin*, a *paramahaṃsa parivrājakācārya*. He has now been ordained. The young *sannyāsin* now prostrates before all the pontiffs present and goes and performs his first *ārati* to the *saṃsthāna devatās* of his *maṭha*. After this, he returns to his original seat. Then the pontiff, touching his head, now imparts the secret Vedavyāsa-mantra into the lad's right ear. Then again, in a second highlight, the pontiff, reciting the Pāvamāna, Viṣṇu and Puruṣa *sūktas* and the *Virajamantra*, sprinkling *śaṅkhodaka* on the young *sannyāsin's* head, proclaims him the junior pontiff of his *maṭha*. This is the *uttarādhikārī paṭṭābhiṣeka* or the coronation ceremony of the junior pontiff. The pontiff then announces his junior's new pontifical name. The original name, given to the lad by his parents, is totally and permanently cast off and disowned. The new monastic name invariably has the suffix 'Tīrtha' with one of the names of Viṣṇu in front of it. The function concludes with lots of gifts presented to the junior pontiff by the other pontiffs present, the laity of the *maṭha*, and other invited guests. Usually saffron robes, *tulasī* rosaries, *kamalākṣi*

rosaries entwined in gold, silver or copper, and vessels and caskets of these metals are given as gifts. Lots of cash gifts, donations and contributions are also made by the laity and the invited guests on this occasion to the *maṭha* and its senior and junior pontiffs. The ceremony concludes with the Mahāpūjā performed to the *saṃsthāna devatās* of the *maṭha*. A sumptuous banquet with lots of delicacies and *dakṣiṇā* is thrown by the maṭha in honor of the invitees and as a grand finale to the whole three day ordination ceremonies. After the partaking of *tīrtha* and *prasāda*, pontifical blessings are conferred on the invitees in the form of *phalamantrākṣatā*.

If the ordination ceremonies of an Uḍupi pontiff have taken place outside Uḍupi, there are special ceremonies held marking his *pūrvapraveśa* (first entrance after ordination) into that holy township and the Kṛṣṇa temple besides his own *maṭha*, all of which he shall be associated with, through the rest of his life. If the ordination ceremonies took place in Uḍupi itself, his first entry into the Kṛṣṇa temple premises upon ordination, is the one that shall be called his *pūrvapraveśa*. Anyway, the entrance into the Kṛṣṇa temple, in both cases, is considered the central highlight of the *pūrvapraveśa* ceremonies. The former case shall be our example.

On an auspicious day selected by the *maṭha* astrologers, the pontiff and his newly ordained junior ceremoniously enter Uḍupi. The entire city or township is gaily decorated with festoons and welcome signs. The mayor, the other municipal authorities, representatives of various types of organizations, and the public of Uḍupi receive the pontiff and his newly appointed successor at the city gates and accompany them in a grand procession along the streets to the Car Street of Uḍupi. The citizens in Uḍupi line the entire route to cheer and welcome the pontiff and his new junior. Fireworks are cracked and musical bands go in front of the pontifical motorcade. At the entrance to the Car Street, the pontiff and his new junior are duly welcomed by the divān of the *paryāya maṭha*. The latter formally invites the senior and junior *svāmīs* on behalf of the *paryāya svāmin* after prostrating before them and garlanding them. He then accompanies them in the procession to the entrace of the Śrī-Kṛṣṇa temple, after a worshipful stop at the Kanakadāsa

maṇṭapa and the outer *kiṇḍī*. At the entrance to the Śrī-Kṛṣṇa temple, the pontiff and his new junior are duly welcomed by the *paryāya svāmin*, his *pārapatyagāra* and the *paṇḍitas* and *purohitas* of the *paryāya maṭha*. They are then accompanied by the *paryāya svāmin* to the Madhva-sarovara upon being duly garlanded by the latter. After washing their feet and performing ablutions and sprinkling themselves with the holy water of the *sarovara*, the holy party proceeds to the outer *prākāra* of the Śrī-Kṛṣṇa temple. The junior pontiff, for the very first time after his ordination, has *darśana* of the holy Śri-Kṛṣṇa icon through the *navagraha kiṇḍī*. Then coming in front of the *tīrtha maṇṭapa*, the new junior pontiff performs his very first *ārati* to Kṛṣṇa. After performing the *ārati*, the pontiffs ascend on to the Candraśālā. Here, the *paryāya svāmin* felicitates and honors the guest pontiff and his new junior. The *pārapatyagāra* of the *paryāya maṭha*, first performs *saṅkalpa* and then the *paryāya svāmin* offers flowers to his two guests. The *paryāya svāmin* then anoints his guests with sandalwood paste and rose water. Then, the divān of the *paryāya* maṭha honorifically presents gifts to the two guest *svāmīs* on behalf of the *paryāya svāmin*. Meanwhile, the *pārapatyagāra* of the *paryāya maṭha* gives *dakṣiṇās* to the *paṇḍitas* and *purohitas* of both the *paryāya maṭha* and the *maṭha* being hosted. The ceremony concludes with *āratis* to the two guest *svāmīs* by the divān of the *paryāya maṭha*. Then the *svāmīs* rise from their seats and bowing to the icons of Hanumān and Garuḍa on either side of the Candraśālā proceed to the entrance of the sanctum sanctorum of the Kṛṣṇa shrine. Here, upon paying their respects to the icon of Madhva installed at this entrance to the sanctum, the *svāmīs* proceed into the sanctum. Then after performing another *ārati* there, the pontiffs emerge. Here the *paryāya svāmin* bids the two guest pontiffs farewell. Having come out into the Car Street and upon visiting the Candreśvara and Ananteśvara shrines, they proceed towards their own *maṭha*. Here at the entrance of their own *maṭha* they are duly welcomed by the divān of their *maṭha*. After this a reception arranged by the *maṭha's* divān is held at the premises in which various organizations and prominent private citizens take it as an opportunity to felicitate and offer donations and contribu-

tions to the pontiff and his new junior. After the garlanding and gifting ceremonies are over, several of the prominent invitees deliver speeches ranging from topics of Mādhvaism to eulogies of the pontiff's work and contributions toward society during his reign and career. Finally the two *svāmīs* deliver their addresses to the assembly of guests and the general public gathered in the Car Street on Mādhvaism and related topics. The whole function ultimately concludes with a vote of thanks proposed by the divān of the *maṭha*. This concludes the *pūrvapraveśa* ceremonies of a newly ordained junior *svāmin* of Uḍupi.[165]

As long as the senior *svāmin* of a *maṭha* lives, the powers of the junior *svāmin* are highly limited. The latter is totally subordinate in every way to the former. The senior *svāmin* instructs and admonishes him in everything from Mādhva philosophy to public relations. Thus, a junior *svāmin* has practically very little independence in the affairs of his *maṭha*. At times, even his image may be cast into the background, especially if his senior possesses a strong public appeal and charisma of his own. So, until such time when he assumes total control of his *maṭha* as full pontiff, which happens only upon the demise of the senior *svāmin*, and when he can implement all his plans and ideas without any inhibitions and go anywhere he pleases, he remains under the control and acts as a virtual shadow of his senior.

Intellectually, the *svāmīs* of Uḍupi are trained to be savants in philosophy and dialectics. Socially, service to society and humanity is their main aim. Their behavior in public is highly regulated and precise. There is no loose and irresponsible talk or loutish and unwholesome behavior on their part. They are always taught to have constant self-awareness of the dignity of their high office and to conduct themselves in a manner expected of a person holding such an esteemed spiritual position. They are trained to be pleasant, mild, kind and courteous when talking to outsiders or members of their own laity. On the other hand, it is customary for lay people to pay the utmost respect to them always and conduct themselves in a decent and pious manner in their presence. One always prostrates immediately upon seeing a pontiff and is expected to

communicate with him in all reverence and humility and prostrate before him again before taking leave of him. It is always customary not to sit on par with him and be seated on the floor in his presence. One does not sit down until he is seated and gets up whenever he does. One is expected not to eat or drink anything in his presence.

Most of the life of a Uḍupi *svāmin* is spent in learning and studying in his younger years and teaching, preaching and propagating the Mādhva faith in his latter years. Except for the two years when his *maṭha* is in *paryāya*, he tours about the country making pilgrimages to various holy places throughout India, engaging in social service programs, convening religious seminars, attending public functions, preaching, propagating, proselytizing, administering spiritual counselling and guidance, and fulfilling the religious and social needs of his laity. He takes the deities of his *maṭha* wherever he goes and conducts worship to them in an elaborate manner every morning, afternoon and evening. This is known as the *trikālapūjā*. He bathes thrice a day and strictly performs the *trikālasandhyā* and *praṇavajapa* three thousand times a day. Also, he partakes only one meal a day. The money he accumulates during his sixteen-year free period is used for the expenses during his two-year term of office (*paryāya*) at the Śrī-Kṛṣṇa temple. This money he obtains through tithing, contributions, donations, offerings [166] and other income from his *maṭha's* landed property, etc.[167]

Whenever the pontiffs of Uḍupi go on tours (which is very often the case), they only travel by road. All *maṭhas* possess at least two vehicles: the pontiff's personal car and a minibus or stationwagon. These are either purchased by the *maṭha* or donated to it by some affluent member of its laity. Besides the pontiff and the *saṃsthana devatās* of the *maṭha* and all the *pūjā* paraphernalia (from the various *āratis* used, to gongs, cymbals and drums), he is accompanied by the *maṭha-pārapatyagāra*, his private secretary, his personal servant, a *paṇḍita*, *paricārakas* and cooks. Thus, in this way the pontiff and his retinue travel from destination to destination. Everyday the *trikālapūjā* is strictly observed and is performed in a set and standardized manner whether an Uḍupi pontiff

is on his tours or at his headquarters in Uḍupi.[168] As laid down by Vādirāja Tīrtha, the *svāmīs* of Uḍupi create temporarily a miniature Uḍupi-atmosphere wherever they go. The *trikālapūjās* (the Prātaḥkālapūjā, the Mahāpūjā, and the Rātrīpūjā) is conducted with the same detail and discipline as they would, back in their *maṭha* in Uḍupi. I shall now give a brief description of these *pūjās*.

The Prātaḥkālapūjā is private and conducted very early in the morning soon after the *svāmin's* first bath of the day and his morning *sandhyā* and *japas*. The Mahāpūjā is the main *pūjā* of the day and is begun in the late forenoon (around 11:30 a.m.) and goes on for an hour and a half until about 1:00 p.m. in the afternoon. After *snāna*, *sandhyā* and *japa*, the pontiff takes his seat before the *saṃsthāna* deities of his *maṭha* which would have been arranged in an orderly manner and set up in the *tridhāmapīṭha* by *paricārakas* earlier. The *svāmin* begins the Mahāpūjā with the ringing of the *prāṇeśaghaṇṭā*. Then, the *nagārī* drum is beaten and the *pūjā* begins with the pontiff ceremoniously opening the casket containing the icon of the presiding deity of his *maṭha* to the accompaniment of the Śrīsūkta sonorously chanted by the clergy. After placing the icon with all due reverance at the center of the highest pedestal, i.e. the *vaikuṇṭha-pīṭha*, the *svāmin* removes the decorations — flowers, *tulasī*, sandalwood paste — of the previous day. Then to the chanting of the various hymns from the Vedas and the Upaniṣads, pots of pure well water brought by the *paricārakas* with the utmost ritual purity are now ceremoniously sprinkled on the *saṃsthāna devatās* with a *śaṅkha* by the *svāmin*. The *śālagrāma devatās* of the *maṭha* are also bathed with this water. Then the pontiff decorates the altar with flowers, *tulasī* and precious ornaments to the accompaniment of the chanting of the *Kṛṣṇāṣṭtotaraśatanāmāvalī* and the *Viṣṇusahasranāmāvalī* that are extractions from the *Brahmāṇḍapurāṇa* and the *Mahābhārata* respectively. After this, incense and two small *āratis* are offered to the striking of the gongs, cymbals, and drums. Then the *naivedya* is brought and is kept on a ritually purified spot in front of the altar. Then behind closed curtains or doors, the various types of delicacies (at least five) and all the various dishes prepared by the cooks on that day's menu with

absolute ritual purity is ceremoniously offered to the Lord through the *saṃsthāna devatās*. The pontiff transfers the divine blessings on the food by putting *tulasī* leaves on the dishes. The *Dvādaśastotra* is chanted at this time. Then, drawing the curtains or opening the doors, the grand finale of the Mahāpūjā begins. To the striking of gongs, cymbals, drums and bells in a regular rhythm the pontiff offers some twenty different types of *āratis* in succession to the altar. The whole ceremony is opulent, impressive, grand and splendid even to an ordinary and casual onlooker. Besides being aesthetically appealing and leaving a lasting and deep impression on the onlooker, the whole *pūjā* ceremony 'Uḍupi-style' has a magnetic and electrifying character to it. Upon the conclusion of the *āratis*, the *svāmin* prostrates before the altar. Then, the *pārapatyagāra* of the *maṭha*, like a bailiff in a judicial court, announces the names of the *saṃsthāna devatās* of the *maṭha* in a given traditional format together with the appropriate *ślokas*. This ceremony is called the *saṃsthāna parāk*. Thereafter, the *svāmin* removes the presiding deity and duly places it back into the casket. The flowers and *tulasī* with which the altar was decorated earlier is now removed and distributed to the devotees gathered there to witness the *pūjā*. Then the *svāmin* takes his *daṇḍa* and circumambulates the casket of the *maṭha's* presiding deity to the recitation of the various *ślokas* by the clergy. After circumambulating thrice, the pontiff prostrates before the casket in the *matsyāsana*. After this, an *ekārati* is performed to the holy casket. The *svāmin* then takes his seat and offers *daṇḍodaka* to all the predecessors who adorned the pontifical lineage of his *maṭha*. At this time, the names of all the pontiffs that had adorned the *maṭha's* lineage over the centuries are now recited in order one after the other from the very first *svāmin* to the present *svāmin's* immediate predecessor. No *daṇḍodaka* is offered to those *svāmīs* who passsed away as juniors without ever becoming full pontiffs and to those *svāmīs* who abdicated the throne of the *maṭha*. After this, an *ekārati* is again offered to the casketed icon of the *maṭha's* presiding deity, then to an icon of Vāyudeva and finally to the model cenotaphs of the *svāmin's* two immediate predecessors in the lineage of his *maṭha*. Then, the *svāmin* puts on sandalwood

paste, *aṅgāra* and *akṣatā* partakes of the holy water and distributes the same to the devotees gathered. He then proceeds to partake of the *prasāda* along with the devotees. After the holy meal, the *svāmin* distributes *phalamantrākṣatā* while conferring pontifical blessings on the devotees.

The Rātrīpūjā is usually performed around 8 p.m. This *pūjā*, though less elaborate than the Mahāpūjā, is nonetheless more colorful and aesthetically appealing. Also the ritual purity that is observed in the evening is much less toned down and very much less rigorous than those observed in the mornings. The altar is set up again by the *paricārakas* and colorfully decorated with flowers. The casket containing the icon of the presiding deity is not even touched, let alone removed in the evenings.[169] Thus as usual, after *snāna*, *sandhyā* and *japa*, the *svāmin* begins the Rātrīpūjā with the ringing of the *prāṇeśaghaṇṭā*. The *nagāri*-drum is then beaten and the *pūjā* begins with the *cāmarasevā* performed by the *svāmin* to the holy altar to the recitation of the Śrīsūkta. After waving the two *cāmaras* towards the altar for some time, the *svāmin* drops the two *cāmaras* into the hands of two waiting *paricārakas* who then continue this *sevā* while the *svāmin* proceeds to take his seat in front of the altar to begin the *pūjā* proper. First a *gopurārati* is raised to the altar and the *tulasī arcanā* begins to the recitation of the Kṛṣṇāṣṭottaraśatanāmāvaḷī and the Veṅkaṭeśa-stotra. At the end of this, *dhūpa* is offered and *naivedya* is brought. Curtains are closed on the audience of devotees, while the *naivedya* is offered. The 'Lakṣmi-Nārāyaṇa' hymn composed and introduced by Vādirāja is sung at this time with deep devotion and melody to the accompaniment of cymbals by the clergy. Thereupon, the curtains are drawn open and the *mahāmaṅgalārati* finale begins. This is the high point of the Rātrīpūjā. After *aṅgārakadhūpa* is offered, about fifteen different types of *āratis* are offered to the altar in succession. After this, the pontiff prostrates before the altar and proceeds to conduct the Ekāntasevā. At this point, the famous 'Pālayācyuta' hymn composed and introduced by Vādirāja is sung melodiously by the clergy. Hymns composed by other saints of the Haridāsa movement are also sung at this time. At the very end, the 'Śobhānā' hymn composed by Vādirāja is sung to conclude the *pūjā* ceremo-

nies. Then, the *pārapatyagāra* performs *saṅkalpa* and distributes *mantrākṣatā* (consecrated rice) to the clergy for their blessings. After the recitation of appropriate benedictory *ślokas* by the clergy, the *mantrakṣatā* distributed earlier by the *pārapatyagāra* to the clergy is then put back into the bowl from which the consecrated rice was originally distributed. This bowl is then placed before the pontiff who places some of this *mantrākṣatā* on his own head and then distributes this holy rice to the clergy and the congregation. Then with the recitation of the *maṅgaḷācaraṇa ślokas* the Rātrīpūjā concludes. During the rest of the time when he is not engaged in his *trikālapūjā*, the *svāmin* spends his time either studying the sacred lore or attending to his social duties and engagements.

At Uḍupi, the daily schedule of a Uḍupi *svāmin* during non-*paryāya* times may be as follows. He rises very early in the morning and after his *prātaḥkāla prārthanās*, he proceeds for his first bath of the day. After his *sandhyā* and *japa*, he performs the *prātaḥkālapūjā*. After this, he either teaches, discusses philosophical problems with the *paṇḍitas* of his *maṭha* or receives visitors. Sometimes the *paryāya svāmin* may invite him to do certain of the morning *pūjās* at the Kṛṣṇa temple. Otherwise by 10 a.m. he gets ready for the main *pūjā* after his second bath of the day. After elaborately performing the main *pūjā* to the *saṃsthāna devatās* of his *maṭha*, he leaves his *maṭha* premises in a ceremonial manner with at least four *paricārakas* (with one leading the way, one carrying the *tīrthapātras* and two others just accompanying) onto the Car Street and heading straight towards the Kṛṣṇa temple. Appropriate *mantras* are loudly chanted by the four *paricārakas* accompanying the *svāmin* all the way. The *svāmin* holding the *daṇḍa* moves swiftly with his four *paricārakas* but all the time humbly uttering prayers. The holy entourage proceeds in the following way. The way-making *paricāraka* is the pilot of the group, behind whom is the *svāmin* and behind the latter is the *tīrthapātra paricāraka* and behind him the other two. All of them are in full ritual purity at this time and do not make physical contact with anyone. The way-making *paricāraka* keeps shouting every now and then to the people on the street and inside the temple premises to clear the way for the approaching pontiff. Anyway, once inside the Kṛṣṇa temple pre-

mises, the party proceeds straight to the Mādhva-sarovara to wash their feet and sprinkle themselves with the holy *sarovara* water. They then proceed to the *navagraha kiṇḍi* and have *darśana* of the Kṛṣṇa icon. Then upon circumambulating four times around the Kṛṣṇa shrine, they proceed to the Candraśālā where the *svāmin* duly prostrates before the Kṛṣṇa icon first, and then to the icon of Mukhyaprāṇa on the north wing of the Candraśālā. Descending the steps of the Candraśālā, the *svāmin* and his *paricārakas* proceed straight to the sanctum sanctorum of the Kṛṣṇa shrine after bowing to Madhva's icon at the entrance of it. There, upon having *darśana* of the holy Kṛṣṇa icon, the party proceeds straight to the Baḍagu Mālige behind which are entombed some of the previous pontiffs in the lineage of his *maṭha*. There he offers *piṇḍa*, *tīrtha* and *ārati* to their *vṛndāvanas* in chronological sequence. Thereafter, he exits from the Kṛṣṇa temple with his entourage and proceeds straight to the Candreśvara temple. After performing *pradakṣiṇā* and *namaskāra* at this shrine, the *svāmin* and his *paricārakas*, then go to the Ananteśvara temple. Here too, after circumambulating and prostrating they enter the sanctum sanctorum and the *svāmin* offers *ārati* to the spot the Ācārya is said to have disappeared. After this, he proceeds straight to his *maṭha*. After *tīrtha-prasāda*[170] he is then free and attends to the administrative matters of his *maṭha* along with his divān. He also receives visitors at this point.

In the evening, after *snāna*, *sandhyā* and *japa*, the Rātrīpūjā to the *saṃsthāna devatās* are conducted roughly around 7 p.m. Any *utsavas* that evening, the *svāmin* performs *ārati* to the *utsava mūrti* of Uḍupi Kṛṣṇa when the *ratha* comes in front of his *maṭha*. When the *ratha* is approaching his *maṭha* or in front of it, the *svāmin* comes out onto the portico of his *maṭha* and performs *ārati* to it. He then returns inside after the *ratha* has passed his *maṭha*[171] and retires for the day.

Whenever the Uḍupi *svāmin*, not in *paryāya*, wants to get away for a while from the hustle and bustle of the ever busy Uḍupi and recuperate after a long and hectic tour outside, he usually retires to his village vacation retreat,[172] along with the *saṃsthāna devatās* of

his *maṭha* and with a small retinue of his *maṭha's* staff[173] for the purposes of rest, recreation, private study and meditation. However, the *trikālapūjās* to the *saṃsthāna devatās* are conducted regularly according to the daily routine and schedule and with the same detail and discipline. Besides this, the pontiffs on vacation are completely free for the rest of the time with practically very little contact with the outside world.[174]

For eight fortnights (i.e., from Āṣāḍha-bahuḷa-pañcamī to Kārtika-śuddha-dvādaśi), officially speaking, during the rainy season (nowadays it has been reduced to four fortnights, from mid-July to early September, due to better transport facilities and increases in their duties and engagements), the *svāmīs* of Uḍupi like all *sannyāsins* observe the Cāturmāsya-vrata. They choose a particular town earlier in the year and go and camp there for that period. The local Mādhva community would have earlier invited a particular pontiff to come and observe his Cāturmāsya in their city or town. The local Mādhva community will then have to bear all the expenses incurred during the pontifical sojourn for that whole period. On the opening day of the Cāturmāsya-vrata, the pontiff and his retinue are ceremoniously welcomed at the place of his Cāturmāsya encampment[175] by the office bearers of the local Mādhva organization with all the pomp, grandeur and celebration befitting a royal monarch. During his Cāturmāsya sojourn, the *svāmin* usually gives a daily evening discourse on the *Bhāgavata Purāṇa*,[176] for the benefit of the members of the local Mādhva community. Besides the daily usual *trikālapūjās* to the *saṃsthāna devatās* of his *maṭha*, he also gives instructions and lectures on Mādhva philosophy to interested students in the local community. The members of the local community thank the visiting pontiff usually by performing *pādapūjā*[177] and *bhikṣā*[178] to him at their residence. The end of the Cāturmāsya-vrata[179] is also marked by a grand ceremony. After this, the pontiff resumes his tours visiting his headquarters at Uḍupi every now and then.

Immediately upon the death of a senior Uḍupi pontiff, the junior automatically assumes full responsibilities and powers as a full-fledged *svāmin* of his *maṭha*. However, his formal coronation and assumption of office take place only later. If the senior pontiff hap-

pens to pass away at his *maṭha* in Uḍupi, he is immediately made to sit in an erect posture in a special basket-like chair. He is then taken straight to the Mādhva-sarovara in all solemnity and his corpse bathed by two *paricārakas*. He is then taken into the premises of the Kṛṣṇa temple and the corpse is made to perform an *ārati*. This ceremony is called *uttarapraveśa*. The corpse is then taken straight to the backyard of the temple wherein are contained the *vṛndāvanas* of the other deceased *svāmīs* of the *aṣṭamaṭhas* of Uḍupi. Here, in a previously dug (by Brahmins only) grave of ninety-six cubic feet (sixteen square feet in area and six feet deep) the dead body of the deceased *svāmin* is finally rested in a sitting and erect posture to the chanting of the Puruṣasūkta and other Vedic hymns. All his personal pontifical paraphernalia (*daṇḍa*, *kamaṇḍalu*, *tulasī* rosaries, some *śālagrāmas*, etc.) are kept beside him. Camphor balls wrapped in cotton are then placed in the eyes, ears, etc., of the corpse. Preservatives like salt, pepper, mustard seed, etc., are then put into the grave. Thereafter, cowdung water is sprinkled on the dead body and the grave. Finally a coconut is broken on the corpse's head which naturally splits the latter open and which is then filled with salt. Then, the grave pit is filled with mud and closed. The junior *svāmin* presides over the entire ceremony. The latter has to fast the whole day.[180] Then for eleven days after the senior pontiff's death, there are daily recitations of the *Bhāgavata* by the *maṭha paṇḍitas*. On the eleventh day, the junior *svāmin* formally assumes the *pīṭha* of his *maṭha* as full pontiff. He is coronated in durbar by the *paṇḍitas* of the *maṭha*, and there is a mood of festivity and celebration. This ceremony is called the Vedāntasāmrājya-paṭṭābhiṣeka. A huge feast in the form of a luncheon banquet is thrown by the new pontiff both in honor of the immediately dead predecessor as well as in celebration upon his assumption of this new and high ecclesiastical office. All the *svāmīs* of the other *maṭhas* and their *paṇḍitas* besides other personal friends and acquaintances of the new pontiff are invited. Also, at this point of time, the new pontiff has full rights to terminate the employment of any of the old office-bearers of his *maṭha* who had served during the reign of the previous pontiff and appoint new ones if he so chooses. A

year later, on the death anniversary of the previous pontiff, a *vṛndāvana* is constructed and inauguarated on the gravesite.

If by chance a *svāmin* of a *maṭha* suddenly passes away without ordaining and appointing his successor prior to his demise, then the entire responsibility of choosing, ordaining and appointing a new pontiff for that *maṭha falls* on the *svāmin* of its *dvandva maṭha.*

As soon as an heirless pontiff passses away, it is the prime duty of the chief office bearers of that *maṭha,* i.e., the divān and the *pārapatyagāra* to immediately contact and inform the pontiff of their partner-*maṭha.* The *dvandva* pontiff then immediately comes to the *maṭha* of the dead *svāmin* and officially seals the premises of that *maṭha.* The *saṃsthāna devatās* of the dead pontiff's *maṭha* are immediately transferred to the premises of the *dvandva maṭha.* Stocks are taken of all the records, accounts, precious possessions, ancient and valuable manuscripts and other special and irreplaceable heirlooms and items, and the lock and key of that *maṭha* is now handed over with immediate effect to the *dvandva-svāmin.* It is now the duty of the *dvandva* pontiff to preside over all the funeral ceremonies and obsequies of the dead pontiff of his partner-*maṭha.* The *dvandva svāmin* worships the *saṃsthāna devatās* of his dead partner's *maṭha* thrice daily alongside the *saṃsthāna deities* of his own *maṭha.* During this interim period, the *dvandva svāmin* has complete control over the affairs of his dead partner's *maṭha.* In other words, he is the acting pontiff and caretaker of that *maṭha.* The *dvandva svāmin* now starts looking for an eligible young bachelor to fill the vacant pontifical throne of his partner *maṭha.* When an eligible young man has been found and confirmed, the *dvandva svāmin,* then choosing an auspicious day in consultation with the *maṭha* astrologers, duly ordains and coronates the young lad as the pontiff of his partner *maṭha.* The *saṃsthāna devatās* of the new pontiff's *maṭha* are then duly returned. At this point, the *maṭha* premises is also unsealed and all charge from lock and key to the records and accounts are duly handed over to the new *svāmin.* Thus, normalcy is once again restored to that maṭha upon the installation of a new pontiff by the *dvandva svāmin.* However, the new young *svāmin* is not abandoned and left in the lurch with re-

sponsibilities beyond his scope, but rather assistance and guidance and even supervision if requested is provided by the *dvandva svāmin* until the new *svāmin* becomes familiar with his new duties and obligations. The principal office bearers of the *maṭha* also assist and acquaint the new *svāmin* with the procedures and protocol of his new and important spiritual office. Also, the new young *svāmin* continues his *pūrvāśrama* education either under the guidance of the *maṭha paṇḍitas* or the *dvandva svāmin*. However, he has full control over the affairs of his *maṭha*.

The Religio-Administrative Apparatus of the Uḍupi *Maṭhas* as it Exists Today

The principal administrator of a *maṭha* is the divān. He is also known as the *sarvādhikārī*, the manager or agent of the *maṭha*. This is the highest office that a layman can hold in a *maṭha*. The divān is supposed to efficiently administer the affairs of his *maṭha* on behalf of the pontiff, who although is the absolute head of his institution, mostly confines himself to the spiritual aspects and affairs of that institution which nonetheless is his primary task and responsibility. The divān holds the power of attorney of the pontiff and signs all official papers and documents of the *maṭha* on behalf of the latter when dealing with the secular outside world. He also possesses the *maṭha* seal, lock and key. He employs and expels all the *maṭha* staff. He maintains the records, the bank accounts and manages all the property of the *maṭha*. He is, finally, accountable and held responsible for all the revenues and expenditures of the *maṭha*. All purchases and sales of the *maṭha* are done by him. He is the chief organizer of any official function held by the *maṭha*. He advises and guides the pontiff on the administrative policies of the *maṭha*. He makes plans and sets all guidelines as the manager of his *maṭha*. He is the official fund-raiser and budget director and controller for the *maṭha's* ensuing *paryāya*. He attends to all official *maṭha* correspondence. He represents the pontiff in the government offices, law courts, etc., whenever such an occasion arises or is warranted for. The divān always remains at Uḍupi to ensure the smooth functioning of the *maṭha* in the absence of the pontiff

whenever the latter goes out on tours which is indeed very often the case. He officially receives all dignitaries to the *maṭha* on behalf of the pontiff.

During his *maṭha's paryāya*, his work is on an expanded scale and as the official administrative manager of the Śrī-Kṛṣṇa temple for the two years that his *maṭha* is in office there, his responsibilities are immense and as such he is totally busy and completely preoccupied every single day of the entire two-year term of office. The divān begins arranging and organizing for the ensuing *paryāya* of his *maṭha* one whole year in advance. He conducts interviews with the job-applicants who have responded to his call to seek employment during the *paryāya*, when the *maṭha's* staff and personnel is expanded. Right from the deputy divān (usually a post reserved for family members, relatives, or friends of the divān) to the Kṛṣṇa temple's lowest paid menial jobs, hundreds are interviewed for the job vacancies occurring during the biennial *paryāyas*. Right from the stock piling of firewood to the last minute little purchases and arrangements for *paryāya*, the divān is solely responsible in the ultimate analysis for the proper organization of everything. To ensure smooth transfer of power on the final day, he keeps in constant touch with the *divān* of the outgoing *paryāya maṭha*.

During the non-*paryāya* times, the staff of each *maṭha* is as follows:

1) divān
2) *pārapatyagāra*
3) two bookkeeping clerks (Although bookkeeping and maintaining records of the *maṭhas* accounts is their main job, they manage the office in the absence of the divān, attend to phone calls, provide information to visitors and pilgrims, attend to minor correspondence and coordinate the *maṭha* activities. One of them usually acts as personal assistant to the divān as well.)
4) private secretary to the pontiff (His job is mainly to travel with the pontiff, arrange his tour itinerary, maintain the pontiff's diary, calendar of engagements and schedules, maintain the address book of the pontiff's friends and acquaintances all over

the country, control the mobile treasury, attend phone calls, and contact people during camp and provide information to the press and public of the pontiff's schedule. He also attends to correspondence received during camp, takes down letters dictated by the pontiff, and coordinates the activities of the mobile pontifical entourage in consultation with the *svāmin* and *pārapatyagāra.)*

5) personal servant to the pontiff (His main job is to make the pontiff's bed, wash and launder his saffron robes, make arrangements for his three baths a day and other toilet requisites, and be on personal attendence on him all the time. While laundering the holy robes and while making arrangements for the pontifical baths, the personal servant must strictly maintain ritual purity and not come into physical contact with anyone when performing those above mentioned chores. Because of the extremely strict nature of the ritual purity to be observed, the post is usually filled by a young *brahmacārin.*)
6) two *pūjā* assistants (*paricārakas*) (Their jobs require an extremely strict observance of ritual purity and be vigilantly self-conscious of it all the time, for they are considered equal in ritual-purity status to the pontiff. Their main jobs are to make arrangements for the *svāmin's* daily *trikālasandhyā* and *japas* and to set up and arrange the *saṃsthāna* deities in the *tridhāmapīṭha* for the *trikālapūjās.* They are in complete charge of the boxes and caskets containing the *saṃsthāna* deities while on tours. This would include all the ornamental accessories used for the daily *alaṅkāras* of the icons and all the other *pūjā* paraphernalia like the various *āratis*, plates, vessels, etc. They are also required to draw well-water and keep it ready in vessels for *abhiṣeka.* They make ready all the *āratis*, decorations, etc., for the *pūjās* thrice a day. The grounding of sandalwood paste, gathering flowers, *tulasī*, etc., for the *pūjās* is all part of their job. During *abhiṣeka*, *alaṅkāra* and *mahāmaṅgaḷārati*, their assistance is most needed. During the *abhiṣeka* ceremony, they provide the *svāmin* with water and cloth to ritually bathe and wipe the icons and *śālagrāmas.* During *alaṅkāra*, the

tridhāmapīṭha is decorated with their assistance. During the *āratis*, as one assistant lights up the wicks of the various *āratis* and gives them to the *svāmin* to be offered to the altar, the other assistant takes care of the finished ones. In general, they are at the total beck and call of the pontiff throughout the *pūjā* period. They also assist the *svāmin* during the distribution of *tīrtha* by carrying the *tīrtha pātras*.)

7) cooks (There are at least three cooks-cum-waiters. One of them is usually the head cook or chef and the other two his assistants. They too are required to maintain a high degree of ritual purity as they prepare the sacramental food. They cook food only in pure well-water and use only firewood in the cooking process. They are required to prepare a mini banquet everyday with at least five varieties of quality delicacy dishes. By the *mahānaivedya* time during Mahāpūjā, all the preparations for that day's menu must be ready. At a ritually purified place prepared by the *pūjā* assistants, the cooks, at the appropriate time, bring the various dishes prepared in copper vessels covered with fresh banana leaves and place them in front of the altar for *naivedya*. After *naivedya*, they take the duly offered sacramental food back to the kitchen. They then clean the place where the *naivedya* was kept and then start making the arrangements for the pontifical meal. They use big, broad and fresh banana leaves and cups prepared out of these leaves and set them in an orderly manner in a prepared purified spot. They serve the pontiff first, always. The chef is usually the pontiff's personal cook and waiter. He does not serve the others. These cooks also prepare the evening *naivedya* which is considerably much less elaborate than the morning one.

8) librarian (He maintains the manuscripts and other antiques of the *maṭha*, viz., old icons, copper plate *rāyasas*, *sanads*, *ināms*, and old records. He is usually a *paṇḍita*.

9) *paṇḍita* and *purohita* communities (Although they seek employment elsewhere during non-*paryāya* times, they periodically keep in touch with the *maṭha* of their allegience and affiliation. Sometimes upon invitation and request of the *svāmin* they accompany him on tours.)

10) students (They undergo parochial education in the various *maṭhas* and are the ones who usually chant all the appropriate mantras, *ślokas*, and *stotras* during the *pūjās*. They also strike the gongs, clink cymbals, blow conches, and beat the drums during the *āratis*. Groups and sets of them periodically accompany the *svāmīs* on their tours and receive instructions from them in philosophy, etc.)

During *paryāya* times, this same staff is expanded. There is a deputy divān, five secretarial clerks-cum-accountants, three store-keepers, ten to fifteen cooks-cum-servers, two *sevā* office clerks, two reception and choultry clerks, four pilgrim guides-cum-*pārapatyagāra* assistants, two *tīrtha* distributors, two *purohitas* in the Mukhyaprāṇa shrine, one *tīrtha* distributor at that shrine, two lamp attendants, four ornament clerks — these posts are given only to well known, experienced, mature and responsible people because all the precious ornaments, antiques, and relics of the Śrī-Kṛṣṇa temple, worth millions of rupees and in some cases irreplaceable and priceless both historically and economically are in their custody for the entire *paryāya* term — four *pūjā* assistants inside the sanctum sanctorum of the Kṛṣṇa shrine, one *pūjā* assistant near the *saṃsthāna devatā* sanctum, two attendants at the throne of Madhva, two personal servants, two private secretaries, five *utsava* assistants, one *prasāda* seller, several *paṇḍitas*, *purohitas* and *dāsas*, besides of course, the divān and the *pārapatyagāra*.

Among the menial jobs at the Śrī-Kṛṣṇa temple are: firewood stock keepers, cow stable keepers, temple elephant keepers, *nagāri*-drum beater, janitors, cleaners, watchmen and security guards, electricians, band players, etc.

The office of the *pārapatyagāra* is the highest post open to a layman as the chief superintendant of the religious affairs of the *maṭha*. He is the immediate coordinating, supervising and executive boss of all the *maṭha* employees, especially the non-administrative religious staff like the *pūjā* assistants, cooks, etc. The administrative staff come directly under the divān who is nonetheless the ultimate boss of the entire religio-administrative apparatus of the entire *maṭha*, second only to the pontiff. The *pārapatyagāra*

is second in power and status to the divān but takes care of only the religious wing of the *maṭha* activities and supervises the staff engaged in these jobs.

During non-*paryāya* times, his main job is to accompany the pontiff wherever the latter goes. At this time he constantly coordinates and supervises the pontifical entourage and its activities. He is the chief supervisor of the *trikālapūjās*. During the *pūjā* times he leads and conducts the chanting of the appropriate mantras, *ślokas*, etc. He pronounces the *parāk* to the *saṃsthāna* deities. He invites devotees and guests for lunch and acts as the chief host of the *maṭha* on behalf of the pontiff. He ushers in guests into the presence of the pontiff and introduces them. He receives and sends off all guests and visitors on behalf of the *maṭha*. He guides devotees and officiates over all *pādapūjās*, *bhikṣās*, and other public and private functions that the pontiff is invited to conduct and preside over at various places and occasions during his tours. He is also vested with maintaining the discipline, decorum, morale, orderliness, systematic and smooth functioning of the *maṭha* besides being the taskmaster of its employees. He is the chief liaison between the public and the pontiff. He previews the places where the pontiff is to go, prepares briefs, coordinates and guides lay people in the procedures and protocols of conducting themselves properly in the presence of the pontiff. He gets *saṅkalpas* performed during *pādapūjās* and *bhikṣās*. During public functions, he is always at the beck and call of the pontiff assisting the latter and guiding others.

During *paryāya* times, the *pārapatyagāra* is the busiest individual on the premises of the Śrī-Kṛṣṇa temple. He coordinates and supervises all the employees and activities of the temple to ensure smooth, efficient and proper functioning of all the fourteen *pūjās* from early morning to late at night every day at the temple. Besides this, he ushers and guides the chief *sevākartās* of the day around the temple. However, his most important task comes during the partaking of the sacramental meal by the pontiff and the pilgrim guests at the *caukī*. Here, he invites the pilgrim guests and ushers them into their seats according to their *sevās* performed. Chief *sevākartās* are seated directly in front of the pontiff. He is

the acting host for three thousand people fed daily at the sacramental banquet in the Śrī-Kṛṣṇa temple. At the end of the meal, he shows the traditional '*ātithya hasta*' to all the guests gathered in the *caukī* as a gesture of honor. It is also his duty to invite personally, on behalf of the *paryāya svāmin*, the pontiffs of the other seven *maṭhas* as a formality for lunch at the *caukī* if they happen to be at Uḍupi. He also guides the pilgrims in protocol while offering *hastodaka* and *pādapūjā* to the pontiff. He ushers, introduces and guides pilgrims in front of the *paryāya svāmin* for receiving *phalamantrākṣatā* and pontifical blessings.

In the evening, his main job is to accompany the *paryāya svāmi* around the Car Street during the *utsava* procession. The *pārapatyagāra* supervises the preparations for the *utsavas*. In front of the *kallu maṇṭapa* of the Kṛṣṇa temple, he officially distributes the *sevādaṇḍas*, silk shawls and coconuts through the *paryāya svāmin* to the various *utsava sevākartās* before the formal commencement of each *utsava*. Once the *utsava* procession begins, he is always beside the *paryāya svāmin* throughout the procession. Sometimes the divān also joins the *utsavas*. It is the duty of the *pārapatyagāra* to go, as the *utsava* proceeds, to the entrance of each *maṭha* and formally invite and inform on behalf of the *paryāya svāmin*, the other *svāmīs* who happen to be present in Uḍupi at that time, about the *utsava* and the evening *pūjās* at the temple. This, the *pārapatyagāra* does just before the *ratha* goes before each *maṭha* around the Car Street. Although it is a mere protocol and formality, it is nonetheless rigorously observed. Once the *ratha* has completed one full circle around the Car Street, the processional icon is returned to the temple. The *pārapatyagāra* is again the main officiator of the grand Aṣṭāvadhāna-pūjā where he performs the *saṅkalpa* and distributes *tāmbūla*, *dakṣinā* and *mantrākṣatā*, to the *paṇḍitas* of the *paryāya maṭha* for invoking their blessings. He then guides the chief *sevākartās* of the day in offering *kāṇike* (contributions), *māḷike* (garland) and *ārati* to the *paryāya svāmin* and the other *svāmīs* present. He and his assistants then manage the public in receiving the *mantrākṣatā* from the *paryāya svāmin*. After the Ekāntapūjā, he and his assistants take the chief *sevākartās* and oth-

ers to the *siṃhāsanaśālā* where they receive the *prasāda* and the final pontifical blessings of their *sevās* from the *paryāya svāmin* seated on the Mādhva *siṃhāsana*. After this, he ushers the chief *sevākartās* for their evening meal. His day concludes with the send-off of the *sevākartās*, and then upon making sure that all the employees have completed their assigned chores for the day in the Kṛṣṇa temple. He officially closes the door of the holy shrine for the day. Thus, one may say that if the divān is in overall charge of the *maṭha* and administers it on a long-term basis, the *pārapatyagāra* does so on a more day-to-day basis and in a more personalized way both during *paryāya* and non-*paryāya* times. While the divān runs and manages the entire show from behind the scenes and in a latent manner, the *pārapatyagāra* does so by being an active and integral part of the whole show and in a much more candid way.

Notes

[156]The *yajñopavīta* of a *tridaṇḍī-sannyāsin* has one extra chord than that of an ordinary Hindu *dvija gṛhastha*.

[157]However, it may be noted that there is some controversy regarding the Ācārya's *pūrvāśrama* younger brother, Viṣṇu Tīrtha, the first pontiff of the Sode Maṭha. Basing their stand on *SMV* 15:91-96, some have argued that he was not a *bālasannyāsin*.

[158]About this work, B.N.K. Sharma writes: 'The author says that his main sources of information are the *saṃhitas* of the Pāñcarātra. The first chapter deals with miscellaneous topics like the importance of *viṣṇubhakti*, types of *adhikārīs* and shows the superiority of the principles of Madhva's theism over those of Advaita. The author warns his readers to avoid Advaitins as teachers of *brahmavidyā*. The second chapter explains the different modes of initiation of *sannyāsins* according to the Vedic *śākhās* of Rg, Yajur and Sāman and their sub-divisions: Kena and Chāndogya of the Sāmans and Āpastamba and Bodhāyana of the Yajurvedins. The third, expatriates on the daily routine of *gṛhasthas* and *sannyāsins* pertaining to *śauca*, *snāna*, *puṇḍra*, *japa*, *pūjā*, *naivedya*, *upavāsa*, and Cāturmasya-vrata. The last is miscellaneous in contents dealing among other things with the treatment of *yatidharmas* is far from exhaustive.' (*HDVSL*, vol. 1., p. 279.)

[159] This third condition is a very positive one for it does not leave the young successor pontiff overwhelmed and confused with sudden responsibility which then forces him to seek guidance for all things from the administrative and religious wings of his *maṭha*, thus making him ultimately a mere figurehead and rubber-stamp puppet, with someone else using the otherwise public *maṭha* as a platform for their own private ulterior motives.

[160]Of which every Hindu child gets one charted out by its parents and elders from the family astrologer giving him the child's exact time and place of birth.

[161]I had the privilege of witnessing personally the ordination ceremonies of H.H. Vidyādhīśa Tīrtha, the present pontiff of the Phaḷimār Maṭha.

[162]Obsequies and funeral rites for the mother of the lad-to-be-ordained are done only when the former actually passes away. Also the bondage with the mother is never cut-off

until death. A *sannyāsin* prostrates and salutes his mother but not his father. A mother remains a mother even if her son has become a *sannyāsin*. These are some of the unique privileges awarded to her by the Hindu tradition.

[163]The *paryāya svāmin* does not leave the Kṛṣṇa temple premises at anytime during his entire two-year term of office at that shrine.

[164]This *yajñopavīta* is changed regularly every year on the Ṛgupakarma day regardless of which Veda one has owed allegience to in his *pūrvāśrama*. The *daṇḍa* is the symbol of pontifical authority and is used when they perform *pradakṣinā* and *namaskāra* to God. They also offer *tarpaṇa* everyday to the deceased predecessors of their respective lineages with the *daṇḍa*. This is called the offering of *daṇḍodaka*. In this ceremony, water is poured at one end of the *daṇḍa* while the names of the deceased pontiffs of the lineage are recited one after the other in chronological order.

[165]The newly ordained junior *svāmin* cannot perform *pūjās* to either the holy Kṛṣṇa icon or to the *saṃsthāna devatās* of his *maṭhas* until one Cāturmāsya period is over.

[166]It is always customary to offer *kāṇike* (cash contribution) when a lay member visits the pontiff of one's *maṭha*. Among the Gauḍa-Sārasvatas it is customary to take two coconuts and some fruits as well when going to seek audience with the pontiff.

[167]This income comes from coconuts, arecanut, paddy, banana plantations and rented buildings in the city.

[168]Although Madhva was originally responsible for the formal induction and institutionalization of the Uḍupi tradition as a whole, it is Vādirāja who was finally responsible for its systematization and standardization in its present form as we see it today.

[169]Except in the Kṛṣṇāpur, Puttige and Kāṇiyūr *maṭhas* where it is an option. Anyway if the chief presiding deities of these above mentioned *maṭhas* are removed from their caskets in the evening, they will be bathed in *pancāmṛta* the next day during Mahāpūjā as tradition requires them to do so. I am grateful to Gopālakṛṣṇa Ballāla, *pārapatyagāra* of the Sirūr Maṭha, Uḍupi for this piece of information.

[170]Sometimes the *paryāya svāmin* may invite him to lunch at *caukī*.

[171]He attends the Rātripūjā at the Kṛṣṇa temple, if invited by the *paryāya svāmin*. Very strict protocol is observed among the eight *maṭhas* with regard to all this. When not in *paryāya*, the other six *svāmīs* (excepting the *dvandva* pontiff of the *maṭha* in *paryāya*) have no right to enter the Kṛṣṇa temple unless duly invited by the *paryāya svāmin*. They, however, have right to enter the Kṛṣṇa temple only once a day, i.e., after the main *pūjā* of the day to the *saṃsthāna* deities of their respectives *maṭhas*.

[172]These village branches of the eight *maṭhas* of Uḍupi are situated in the very villages of which these eight *maṭhas* are named after. All these villages are located in the South Kanara District of Karnataka, except Sode which is located in the North Kanara District.

[173]The *pārapatyagāra*, one *pūjā* assistant, one cook, pontiff's personal servant, and pontiff's private secretary.

[174] Also, whenever a *maṭha* is in *paryāya*, the pontiff of its partner *maṭha* is also practically confined to Uḍupi and its environs for those two years as well. This is a precaution because if anything unfortunate were to happen to the *paryāya svāmin* and thereby he passes away, the entire responsibility for continuing the worship and management at the Kṛṣṇa temple for the rest of the term, immediately falls on the *dvandva svāmin*. Such a situation occured twice in contemporary times. The first time was when Lakṣmīndra Tīrtha, the twenty-eighth pontiff of the Śirur Maṭha, suddenly passed away due to a heart attack during the *paryāya* of his *maṭha* in February 1963, and the entire responsibility for continuing the Kṛṣṇa worship for the rest of the term and the subsequent appointment of a new pontiff for the Śirur Maṭha fell on its partner pontiff, Viśvottama Tīrtha, the thirty-fifth and present pontiff of the Sode Maṭha. The second time it happened was when Vidyāvārinidhi

Tīrtha, the twenty-eighth pontiff of the Kāṇiyūr Maṭha, suddenly passed away due to a heart attack during the *paryāya* of his *maṭha* on Vaikuṇṭha Ekādaśī Day in December 1998, and the entire responsibility for continuing the Kṛṣṇa worship for the rest of the term fell on its partner pontiff, Viśveśa Tīrtha, the thirty-first and present pontiff of the Pejāvar Maṭha, even though the deceased Kāṇiyūr Maṭha pontiff had already appointed a junior (Vidyāvallabha Tīrtha) but who was not fully trained on account of his recent ordination.

[175]Usually a place is arranged by the local community as a whole, or at the residence of an affluent and leading member of the community, or at the local community's center or at a local temple belonging to the community or still yet at the *maṭha's* own branch in that city or township.

[176]A tradition followed since the days of Madhva, the initial precedent being set by the great Ācārya himself. It may also be noted here, that the term '*Purāṇaratna*' among the Mādhvas denotes the *Bhāgavata Purāna*, but the same term among the Śrī-Vaiṣṇavas denotes the *Viṣṇu Purāna*. I am grateful to the late Dr. P. Nāgarāja Rao, for this piece of information. (Dr. P. Nāgarāja Rao, one of the erudite products of S. Rādhākrishnan's professorship at Banāras, taught during his academic career in several of the leading universities in India such as Banaras Hindu University, Karnataka University, Sri-Venkatesvara University and Madras University. Prior to his demise, he was chief editor of the *Dharmaprakāsh Journal*, a philosophical monthly in English published from Chennai by the Pejāvar Maṭha, under the benign patronhood of the Dāsaprakāsh hoteliers of Chennai.)

[177]*Pādapūjā* is the pious and holy act on the part of a married couple to wash the feet of the *svāmin* in due ceremony. The *pārapatyagāra* gets the *saṅkalpa* performed and officiates over the holy act. He recites the appropriate *mantras* when the female spouse pours water from a silver or copper vessel onto the pontiff's feet placed in a silver, copper or brass platter, while the male spouse ceremoniously washes the pontifical feet with both his hands. Perfume, sandalwood paste and flowers are then offered by the couple to the pontiff. After placing *kāṇike* (cash contribution) and offering *mālike* (garland), an *ārati* is performed by the couple to the *svāmin.*

[178]*Bhikṣā* is the invitation of a pontiff to the house of a couple for the former to come along with his *saṃsthāna devatās* and perform Mahāpūjā at their residence and then impart *tīrtha-prasāda* to their family, friends, etc., and finally bless them all with *phalamantrākṣatā.*

[179]During the Cāturmāsya-vratas, certain dietary restrictions are self-imposed by the *svāmis* and followed by others as warranted by tradition. During the whole period, which is sectioned off into months or weeks depending on which version of the Cāturmāsya-vrata, is being followed, i.e., the full four months or the shortened version of eight weeks now followed by the Uḍupi *maṭhas*; one particular item is barred from the menu. One week there are no vegetables cooked, another week no milk products at all, then in yet another week or weeks there are no lentils or pulses of any kind cooked. There are four such dietary abstentions, each observed for a month each (If full length of the Cāturmāsya is observed as in the Gauḍa-Sārasvata Mādhva *maṭhas.*), or for two weeks at a time each. These four *vratas* or dietary restrictions are referred to as the Śākhā-vrata (no vegetables, not observed in the Sode Maṭha), Kṛṣīra-vrata (no milk), Dadhi-vrata (no curds), and Dhānya-vrata (no lentils or pulses). The Tauḷava Mādhva *maṭhas* in general follow these four *vratas* by two weeks at a time each as they observe the shortened version of the Cāturmāsya-vrata.

[180]As the pontiff is a *sannyāsin*, he has cut off all bondage with his family (except his mother) and with the rest of the world on the day of his ordination. Thus upon his demise none ought to shed tears. Also there is no *sūtaka* (the period of ritual pollution normally observed among *dvija* Hindus either on the birth or death of a near relative) observed. Having performed *ātmaśrāddha* prior to his ordination, there are no *saṃskāras* or *agnikāryas* to be performed upon the death of a *sannyāsin*. Also, he is buried and not cremated as would

be the case if it were the death of an ordinary *dvija* Hindu layperson. The deceased *svāmin* is offered *daṇḍodaka* by his successor every day from that day onwards. An *ārādhanā* is performed annually on his death anniversary by his successor according to the *tithi* system. This is done for him less ardorously after the death of his successor. Unless he is a celebrated pontiff in the lineage of his *maṭha*, the annual commemorations on his death anniversary are done only until the death of his great-grand successor. After this, it is automatically discontinued and the subsequent *svāmīs* in the lineage of his *maṭha* are no longer obligated to observe his *ārādhanā*. Otherwise daily *daṇḍodakas* are offered by the subsequent successors of his *maṭha's* lineage.

Chapter 6

A Contemporary Account of the Daily Routine of the Śrī-Kṛṣṇa Temple with Descriptions of the Fourteen Types of *Pūjās* Offered Daily Including a Description of the Special *Utsavas*

The Śrī-Kṛṣṇa temple at Uḍupi is one of the unique religious institutions of the world. It is managed by an unparalleled, highly organized and very efficient system of temple administration evolved to perfection through seven centuries. There is perhaps no other temple in India wherein eight pontiffs of eight *maṭhas* have jointly administered a religious institution by turns of two years each, conducting fourteen daily *pūjās* with the same detail, discipline, rigor, enthusiasm and devotion in an efficient, systematic and traditional manner for seven centuries.

The fourteen splendid *pūjās* consisting of the daily normal routine of the Śrī-Kṛṣṇa temple at Uḍupi may be divided into two unequal halves. The bulk of the *pūjās*, i.e., ten out of the fourteen *pūjās*, are performed from the very early hours of the morning into the early afternoon. Then there is the partaking of the sacramental meal at the *caukī* by the *paryāya svāmin* along with *paṇḍitas*, pilgrims and devotees. There are no further *pūjās* until about 19:00 hours (7 p.m.), when the remaining four *pūjās* together with the usual *utsava* is performed. By the time the last *pūjā*, i.e., the Ekāntasevā, is performed, it is around 22:00 hours (10 p.m.). The

evening *pūjās* together with the *utsavas* are grand, splendid and colorful. It is a set of religious events which leaves a lasting and permanent impression on the onlooker. It is one of the most aesthetically delightful of experiences, conducted with such perfect precision, that it inspires true devotion in anyone.

It is expected but not required of the *paryāya svāmin* to conduct all the fourteen *pūjās* in the Śrī-Kṛṣṇa temple during his two year term-of-office. He may, however, voluntarily transfer his right to worship to anyone of the other seven pontiffs. This is especially true in the case of his *dvandva svāmin*. However it is imperative that the *paryāya svāmin* alone perform the following three *pūjās*. These are the Avasarasanakādi-pūjā, the Mahāpūjā, and the Cāmarasevā-Raṅgapūjā. The former two are morning *pūjās*, while the latter is an evening *pūjā*. Anyway, they are not transferable. They are to be performed by none other than the *paryāya svāmin* alone. It is not only his right but is his duty to do so. It may be noted once again that all credit for the systematization and standardization of the daily normal rigor and routine of the Śrī-Kṛṣṇa temple to the minutest detail goes to Vādirāja. The style and methodolgy of the *pūjā rituals* conducted in the Śrī-Kṛṣṇa temple at Uḍupi are according to a system of temple-worship rites evolved and institutionalized by Madhva seven centuries ago based on the Pāñcarātra Āgama and the *Tantrasāra*.[181] The style and method of the Mādhva system of worship is indeed unique, splendid, impressive, aesthetically appealing, awe-inspiring and devotion-generating. It is tailored to spiritually overwhelm an individual and awaken a person's soul and thereby bring to that individual's spiritually conscious attention the full nature of the glory, majesty and opulence of God as the sole independent sovereign and master of the Universe as a whole. In consonance with Dvaita theology, the Mādhva ritual process makes an effort to point out to humanity that is constantly engaged in material pursuits and comforts, that God is the Ultimate Fact whom humankind has to reckon with, and that it is totally dependent on Him for its very existence. Thus, God should not only be recognized as the sole independent Lord of the Universe but ought to be treated as such. Ritual (karma) ven-

eration of God leads to a more firmly based devotion (*bhakti*) to Him and a better understanding (*jñāna*) of His true nature. Thus accordingly, the Mādhva *pūjā* style has a tempo and rigor that is in a class all by itself as Hindu worship styles in general go.

We shall now briefly go over the details of the fourteen *pūjās* and the daily routine of the Śrī-Kṛṣṇa temple at Uḍupi.[182]

At 4:00 hours (4 a.m.) sharp the *paryāya svāmin* and the religious staff (*paricārakas*, cooks, etc.) of the Śrī-Kṛṣṇa temple wake up to the beating of the *nagāri* drum and the striking of gongs. Then the *paryāya svāmin* proceeds straight to the Candraśālā and performs the first of his four daily official *namaskāras* to the icon of Kṛṣṇa.[183] Then, upon performing the morning ablutions and prayers, the *paryāya svāmin* proceeds to the Madhva-sarovara for the first of the three baths he has in one day (which by the way are collectively known as the *trikālasnānas*). In the meanwhile, the *pūjā* assistants who would have already finished their baths throw open the portals of the sanctum sanctorum and the *siṃhāsanaśālā* in front of the *pārapatyagāra* (who possesses the keys of the Kṛṣṇa temple and in whose presence it should be officially opened and closed everyday) to the ringing of bells outside declaring to one and all in the public that the Uḍupi Kṛṣṇa temple is now officially opened for the day. Once thrown open, the *paricārakas* go about making arrangements for the *paryāya svāmin's* morning *sandhyā* and *japas* and then make ready all the things required for the performance of the first few *pūjās* of the day. In the meanwhile the *paryāya svāmin*, having completed his morning bath at the holy *sarovara*, enters the sanctum sanctorum in strict ritual purity. Here, in the outer chamber where the *paricārakas* have made arrangements earlier, the *paryāya svāmin* performs his *prātaḥsandhyā* and *japas* in total seclusion. Thereafter, to the striking of the gongs and the beating of the *nagāri*,[184] the *paryāya svāmin* ceremoniously enters for the first time in the day the inner chamber of the holiest of the holies where is contained the icon of the Śrī-Kṛṣṇa. It is precisely 5:00 hours (5 a.m.) at this time. Thereupon, the first *pūjā* of the day at the Śrī-Kṛṣṇa temple at Uḍupi starts, thereby setting in motion the ritual machinery of the fourteen normal and daily

sequence of worship-services in that ancient shrine.

Nirmālyavisarjanapūjā: Taking his seat to the left of the Kṛṣṇa icon and upon meditating on the three *avatāras* of Savior Vāyudeva with the Pāvamāna-sūkta and the Vāyustuti, the *paryāya svāmin* begins the first *pūjā* by *ghaṇṭānāda*. This act has a dual effect, for it wards off the evil spirits as well as simultaneously invokes the gods to come, participate and witness in the glorious worship of the Lord. In the meanwhile, the *navagraha kiṇḍi* is thrown open from inside the sanctum by the *paricārakas* for the gathered devotees and pilgrims to have *darśana* of Kṛṣṇa and witness the various *pūjās* offered by the *paryāya svāmin* to the holy icon. Then, to the recitation of the Ambhraṇī and Śrī *sūktas* by the clergy, the *paryāya svāmin* performs *śaṅkhodaka vibhrama*, an act which is said to have the power of warding off any types of shadows (divine, human or demonic) that might have fallen on the holy icon. This act is also called *praticchāyāvisarjana*. Then with the middle finger and thumb of his right hand, the *svāmin* ceremoniously discards and removes the decorations of the previous day.[185] This is the highlight of this *pūjā*.[186] *Arghya*, *pādya*, *ācamana*, *madhuparka* and *punarācamana* are then offered. Thereupon *tulasī*, flowers and *candana* are offered to the holy icon. Boiled rice, curds, a green gram dish, ginger, brown sugar, coconut and betel leaves and nuts are offered as *naivedya* to the holy icon. After this a single *harivāṇa ārati* is raised.[187]

Uṣaḥkālapūjā: Prior to the commencement of the *pūjā*, the *paricārakas* bring two silver vessels full of well-water in absolute ritual purity. The *paryāya svāmin* then performs *abhiṣeka* to the icon of Kṛṣṇa after invoking all the sacred rivers of India into the two silver vessels. The Viṣṇu-sūkta is recited by the clergy at this point. After offering *pañcopacāra*, the icon is decorated with *tulasī*, *candana* and some ornaments. Boiled rice, milk, yoghurt, bananas, coconut and betel leaves and nuts are offered as *naivedya*. Then, to the accompaniment of the *pañcavādyas* and pipe-music, eight *āratis* are raised in succession.[188] It may be noted here, that the *abhiṣeka* ceremony performed to the icon of Kṛṣṇa from the two silver vessels containing the well-water is the highlight of this *pūjā*.

Gopūjā: As this is the holy shrine of Kṛṣṇa, hundreds of cows are reared and raised in the Gośālā of the Kṛṣṇa temple. It is from the milk of these cows that various delicacies are prepared for *naivedya* and later for the feeding of pilgrims and guests at the *caukī*. Anyway, at the time of the *gopūjā* several cows are brought into the premises of the Kṛṣṇa shrine from the stables. The *paryāya svāmin* first makes a *naivedya* offering of boiled rice, puffed rice, brown sugar balls, and bananas to the Kṛṣṇa icon. This same *naivedya* is then re-offered to the cows brought in from the Gośālā. At this occasion, the clergy chant the Gosavitrī-sūkta. One *harivāṇārati* is first raised to the Kṛṣṇa icon which is then subsequently re-offered to the holy cows. The cow in Hindu mythology is said to be the very embodiment of all the deities of the Hindu pantheon. The feeding of the cows by the *paryāya svāmin* is the highlight of this *pūjā*.

Pañcāmṛtapūjā: Full fifteen minutes before this *pūjā* is begun, the *nagāri* drum is beaten continuously to indicate to all pilgrims and devotees the commencement of this very important *pūjā*. All ornaments and decorations from the Kṛṣṇa icon are first of all removed by the *paryāya svāmin*. On this occasion there is the sounding of the *pañcavādya* together with pipe music. *Paṇḍitas* and students of the *paryāya maṭha* sitting in the Sūryaśālā sonorously and musically chant hymns from the three Vedas. Upon the removal of all the ornaments and decorations from the icon, the *paryāya svāmin* performs the *suvarṇa* or *kanakābhiṣeka*. In this rite, the icon is ceremoniously showered with gold coins that are seven centuries old handed down from one generation of the eight pontiffs of Uḍupi to the next since the days of Madhva. Then the *akṣayapātra* — another priceless heirloom and antique handed down since the days of Madhva, one which is always in the custody of the *paryāya svāmin* as it is one of the symbols of his two year term-of-office at the Kṛṣṇa temple — is offered worship with these gold coins.[189] Also, the *akṣayapātra* is said to be the power behind the abundance and plentitude of the food always available to one and all who visit the holy shrine of Śrī-Kṛṣṇa at Uḍupi, which by virtue of this has earned for itself the name 'Annabrahma-kṣetra' over the centuries.

After this, there is Śaṅkhapūjā.[190] On this occasion, the *śaṅkha* is worshipped as the acouterment of Viṣṇu. Then the *pañcāmṛta abhiṣeka* begins. This is obviously the highlight of the Pañcāmṛtapūjā and many devotees and pilgrims throng to the *navagraha kiṇḍi* at this time to witness this very holy rite being performed to the icon by the *paryāya svāmin*. The *pañcāmṛta abhiṣeka* formally begins when the *svāmin* ceremoniously pours *ghī* or melted butter through a *śaṅkha* over the holy icon. Thereafter, the icon is consecutively bathed in ceremony with milk, curds, honey and sugar all offered through the *śaṅkha*. After this, the water of thirty-two tender coconuts is poured over the icon one after the other. Then, as usual, the *pañcopacāra* is offered followed by the offerings of *tulasī*, *candana* and flowers. After the usual *naivedya*, the eight usual *āratis* are raised to the holy icon. The *pañcāmṛta* with which the holy icon was duly bathed in ritual ceremony is then sent hierarchically to the shrines of Mukhyaprāṇa, Garuḍa and Subrahmaṇya. These icons are then bathed ritually by the priests of these shrines by that *pañcāmṛta*. This concludes the Pañcāmṛtapūjā.[191]

Udvartanapūjā: This is the fifth of the daily series of *pūjās* at the Uḍupi Kṛṣṇa temple. The central highlight of this *pūjā* is that the holy icon, having been ritually bathed with the *pañcāmṛta* ingredients in the previous *pūjā*, is now ceremoniously cleansed with green-gram flour and subsequently bathed in rose-water and perfume. After the usual *pañcopacāra*, *tulasī*, *candana* and flowers are offered followed by the usual *naivedya* and eight *āratis*.

Kalaśapūjā: In this *pūjā*, two gold vessels full of well-water brought earlier in ritual purity by the *paricārakas* are now placed before the *paryāya svāmin*. The two *kalaśas* are then decorated with flowers and *candana*. The *paryāya svāmin* then invokes the Lord into the two *kalaśas* whose *abhimānī devatās* are Sūrya (the sun-god) and Agni (the fire-god). Gold, sun and fire are all symbols of indefilability, majesty and opulence. Then, the *paryāya svāmin* performs *abhedyacintana*, *dhyāna*, etc. Thereafter touching the *kalaśas* he meditates on the Lord with the *praṇava*, *aṣṭākṣara* and Kṛṣṇa mantras. This is the highlight of the Kalaśapūjā. Then,

ı meditating the various mantras, esoteric mudrās like *śaṅkha*, ·a, *gadā*, *padma* and *dhenu* together with certain Tantric ges-s like *tattvanyāsa* and *maṭṛkānyāsa* are shown to the two *kalaśas* he *paryāya* svāmin with his two hands. Then upon performing ɒīṭha and *parivārapūjās* to Śrī, Vāyu, Garuḍa, Ādiseṣa, Rudra, a, etc., rice *naivedya* is offered and two *harivāṇāratis* are raised ɜquence first to the holy icon and then to the two *kalaśas*. The ed rice offered as *naivedya* is then re-offered exclusively at the uḍa shrine and then formally thrown into the Madhva-sarovara he fishes to feed on.

Tirthapūjā: In a continuous process from the Kalaśapūjā, the hapūjā comes in direct sequel. The *svāmin* then takes the two ıśas and performs *abhiṣeka* to the holy icon with water con-ed in them in a ceremonious manner. This is the highlight of Tīrthapūjā, and many devotees and pilgrims throng to the ıgraha *kiṇḍi* to have *darśana* of the holy icon as this *pūjā* is ıg performed. The clergy chant the Puruṣasūkta on this occa-. After the *abhiṣeka* ceremony, the holy icon is duly cleaned wiped with a clean piece of white silk-cotton linen. Thereaf-*tulasī*, *candana* and flowers are offered to the holy icon fol-ed by an elaborate *naivedya* consisting of *pāyasa*, milk, butter, -flour pancakes, boiled rice, green-gram salad, coconut, bananas betel leaves and nuts. Thereafter the usual eight *āratis* are raised ɜquence. The elaborate *naivedya* just offered to the Kṛṣṇa icon ıen re-offered at the shrine of Mukhyaprāṇa and then served at the *caukī* during the afternoon banquet. The *abhiṣeka* water ɔw given over to the custody of a *paricāraka* who then imparts devotees and pilgrims at the *tīrtha maṇṭapa*. Thereafter, the ıgraha *kiṇḍi* is temporarily closed till the *alaṅkāra* of the holy ı. The Viśvarūpa-*darśana* also ends for the day with the conclu-of the Tīrthapūjā. From the *nirmālyavisarjana* through the hapūjā, is considered one set. No junior pontiff of any of the ıt *maṭhas* may perform the remaining three *pūjās* of the morn-session. These may be performed by full-fledged pontiffs alone. n they, may perform worship only through the Alaṅkārapūjā. remaining two or the last two morning *pūjās* may be performed ıone else but the *paryāya svāmin* alone.[192]

After the formal conclusion of the Tīrthapūjā, the *paryāya svāmin* comes out of the sanctum sanctorum and attends to official work with the divān or receives guests and pilgrims at the *siṃhāsanaśālā*. Sometimes he holds discussion sessions in philosophy with the *paṇḍits* and senior students of his *maṭha* at the *siṃhāsanaśālā*. In the meanwhile, the *paricārakas* and ornament clerks prepare and make arrangements for the *alaṅkāra* of the day, the theme and style of which would have been selected and decided upon earlier by the *paryāya svāmin*. As soon as the preparations for the *alaṅkāra* are through with, the *paryāya svāmin* leaves the Madhva *siṃhāsana* in the late forenoon for the second of his three daily baths at the Madhva-sarovara. After his bath, he once again enters the sanctum sanctorum in full ritual purity and performs his *mādhyāhnika* and *japas*, in the outer chamber as usual. Immediately after this, he proceeds into the inner chamber of the sanctum for decorating the Kṛṣṇa icon.[193] Thus begins the Alaṅkārapūjā, the eighth *pūjā* of the daily sequence of worship-services at the Uḍupi Kṛṣṇa temple.

Alaṅkārapūjā: Everyday there is a new *alaṅkāra* or decoration done to the icon of Kṛṣṇa. Themes and styles vary greatly. Right from the *daśāvatāras* of Viṣṇu to the episodes from the Hindu epics, are depicted through the icon decorations. The face of the icon is never covered with any type of mask. It is always seen in the original no matter what the *alaṅkāra* is for that particular day. However the rest of the icon's body may be covered with various ornamental accessories to suit and adjust to that particular day's theme or style. The Śrī-Kṛṣṇa temple possesses a lot of valuable ornaments made of gold, silver and precious stones accumulated and collected through donations, royal presentations, individual gifts, etc., over the centuries. Besides these, everyone of the eight *maṭhas* have their own ornaments and accessories of gold, silver and precious stones which they have individually accumulated over the ages under various circumstances. These they use on the icon of Kṛṣṇa when their particular *maṭha* comes into *paryāya* once every sixteen years. They have smaller ornaments for their own *saṃsthāna* deities. However the ornaments of the Kṛṣṇa temple are the joint property of all the eight *maṭhas* and are duly handed over

at every *paryāya* to the next incoming *maṭha*. Of the innumerable precious ornaments of the Śrī-Kṛṣṇa temple, the prized ones are the *vajrakavaca* (diamond-studded suit) and *suvarṇakavaca* (suit of solid 24 kt. gold). Of the hundreds of *alaṅkāra* themes and styles, the outstanding and regular exception is that every Friday and during the nine days of the Navarātrī festival, the holy icon is decorated in a feminine form, depicting one of the Hindu goddesses, i.e., Lakṣmī, Durgā, Sarasvatī, etc. Even otherwise, the daily normal *alaṅkāras* to the icon are individualistic and personalized, every day reflecting the *paryāya svāmin's* tastes for artistry and aesthetics. Even if one were to stay at Uḍupi for one whole *paryāya* term to study and appreciate from the artistic point of view, among others, the ever new and varying *alaṅkāra* styles, one would by no means have exhausted the viewing of all the possible themes, styles and variations done to the holy icon at Uḍupi.

As soon as the *alaṅkāra* for the day is completed by the *paryāya svāmin* and his *pūjā* assistants, the *navagraha kiṇḍi*, temporarily closed after the Tīrthapūjā, is now thrown open to the public for *darśana* amidst the sounds of gongs and the beating of the *nagāri* drum. The icon decorations and style of the day are appreciated by the devotees and pilgrims who throng to the *kiṇḍi* again and again to have *darśana*. Soon after the opening of the *navagraha kiṇḍi*, the *naivedya* is brought in. The *padyakāras* describe and praise the *alaṅkāra* of the day in tasteful and flowing Sanskrit and Kannaḍa poetry from the *tīrtha maṇṭapa* to the clinking of cymbals. After *naivedya samarpaṇa*, the *paryāya svāmin* performs sixteen *āratis* in succession to the holy icon.[194] Devotees and pilgrims witness this *pūjā* with deep devotion and reverence.[195] It may be noted here that the Sanskrit maxim "Viṣṇu adores *alaṅkāra* just as Śiva loves *abhiṣeka*" is very much put into practice here at Uḍupi. Thus, *alaṅkāra* of the Kṛṣṇa icon is given greater importance and value than *abhiṣeka* to the self-same icon. The highlight of the Alaṅkārapūjā is the raising of the sixteen *āratis* to the holy icon by the *paryāya svāmin*. This *pūjā* is just splendid to watch.

Avasarasanakādipūjā: The *paryāya svāmin* alone can perform this *pūjā*. The *pūjā* is so called because there is an oral tradi-

tion current at Uḍupi to the effect that the four *bālasanakādi ṛṣis* requested Madhva for an opportunity to worship the holy icon at least once a day. Madhva is said to have complied with this request and afforded them this unique opportunity of worship once a day, which otherwise has been for seven centuries so scrupulously guarded as the exclusive right and privilege of the eight pontiffs of Uḍupi alone.

As soon as this special *pūjā* is about to start, the *navagraha kiṇḍī* is temporarily closed once again and even the *paryāya svāmin* comes out of the inner chamber of the sanctum sanctorum. At this time, the legendary Sanakādi *ṛṣis* are supposed to come and offer their daily *pūjā*. After a while, the *svāmin* offers *naivedya*, and after the *kiṇḍī* is thrown open once again, he performs the eight usual *āratis* to the holy icon. As is obvious, the *pūjā* offered by the Sanakādi *ṛṣis* is the highlight of this *pūjā*.

Mahāpūjā: This is the grandest, most splendid, most opulent, most important and holiest of all the *pūjās* at the Śrī-Kṛṣṇa temple at Uḍupi. It is the exclusive right and the unique privilege of the *paryāya svāmin* alone to perform this *pūjā*. Madhva is supposed to be spiritually present in the *paryāya svāmin* while performing this *pūjā*. Even when not in *paryāya*, the *svāmīs* of Uḍupi perform this very important *pūjā* to their individual *saṃthāna* deities. In fact, it is the main and central one of the *trikālapūjās* conducted to their respective *saṃsthāna devatās* every day. Actually, this *pūjā* is performed in all the temples of the Paraśurāma-kṣetra and is unique to the West Coast temples in particular when taking into account the daily *pūjā* routines of all the temples of India as a whole. In Kerala, which is an integral part of the Paraśurāma-kṣetra, the Mahāpūjā is called the 'Uccapūjā' or the 'High-holy worship-service' of the day. Thus the Mahāpūjā is the 'High-holy worship' of the day in the Kṛṣṇa temple.

The Mahāpūjā begins with the beating if the *nagāri* drum. The *paryāya svāmin* commences the *pūjā* by performing *arcanā* with *tulasī* and flowers to the Kṛṣṇa icon to the recitation of the *Viṣṇusahasranāmāvalī*, the *Śrīkṛṣṇāṣṭottraśatanāmāvalī* and certain passages from the Upaniṣads by the *paṇḍitas*, *purohitas* and stu-

dents of the *paryāya maṭha*. Upon the conclusion of the *arcanā*, the *mahānaivedya* is brought in by the special cooks from the *naivedyaśālā*. Fourteen different types of delicacies and five varieties of rice preparations together with *pāyasas*, bananas, coconuts, etc., are brought in strict, rigid, and total purity. They are to make sure that they are not to come into physical contact with anyone or anything else except the vessels they are holding and the ground that they tread on in the process of transporting the *mahānaivedya* from the *naivedyaśālā* into the sanctum sanctorum of the Śrī-Kṛṣṇa shrine. To make sure that these cooks do not come into contact with anyone at this time, the *pārapatyagāra* and his assistants seal off the entire route from the *naivedyaśālā* to the sanctum entrance to the otherwise constantly trafficking stream of devotees and pilgrims. Even the less ritually pure temple staff are not allowed into this area at this time.[196] A special kind of *naivedya* called the *pañcakajjāya* (comprising of brown sugar, split-pea flour, shredded coconut, sesame seeds and puffed-rice granules) is offered to the holy icon at this time. All the menu of the *mahānaivedya* are placed in a ritually purified spot in the sanctum. Thereafter the *kiṇḍī* is once again temporarily closed shut to the public. Reciting and repeating the various holy *mantras* like the *praṇava*, *aṣṭākṣara*, *ṣaḍakṣara*, *dvādaśākṣara*, etc., the *paryāya svāmin* throws strands of *tulasī* into the *naivedya* dishes. Outside, the *paṇḍitas* recite the *Brahmasūtras* and the *kīrtanakāras* sing the hallowed *Dvādaśastotra* composed by the Ācārya to the accompaniment of the cymbals during the occasion of the *mahānaivedya samarpaṇa*. Also, at this time, the *purohitas* of the *paryāya maṭha* engage in performing the *anuyāga* in the *yāgaśālā* of the Kṛṣṇa temple. After throwing the strands of *tulasī* and closing his eyes in meditation, the *paryāya svāmin* comes out of the inner sanctum. There is an oral tradition to the effect that Madhva himself comes and offers worship to the Lord at this time. After a while, the *svāmin* re-enters the inner chamber of the sanctum and the *naivedyas* are sent back to the *naivedyaśālā*. The *navagraha kiṇḍī* is once again thrown open and in the midst of the profuse beating of the *nagāri* drums, striking of several gongs, playing of the bands, orchestra and pipe music to-

gether with the tolling of bells and the chiming of cymbals, the *paryāya svāmin* in all devotion begins the *mahāmaṅgalārati*. This is the highlight of the Mahāpūjā. The whole ceremony is splendid, gorgeous and theatrical. A series of twenty-four different *āratis* glaring and blazing with fiery opulence and splendor are slowly and ceremoniously waved in awe-evoking sequence to the beautifully decorated icon of Śrī-Kṛṣṇa the glittering ornaments and precious jewelry of gold, silver and precious stones on its person emitting and reflecting and dazzling lights of the already glaring *āratis* on the devotees peeping through the *navagraha kiṇḍi* as the *svāmin* performs this grand finale of the holiest of all the *pūjās*.[197] Devotees and pilgrims are awed, overwhelmed and fascinated with devotion at the various *āratis* offered. They form one of the truly fascinating spectacles of the Mādhva ritual process as a whole, and leave a rather lasting impression on the onlooker whoever it be. The devotees throng again and again to the *navagraha kiṇḍi* to catch another momentary glimpse or two at the various *āratis* being offered. In the meanwhile, outside the temple, trumpets are blown, fireworks cracked and cannons fired. The whole town of Uḍupi now comes to know of the Mahāpūjā.[198] After the conclusion of the *āratis*, the *paryāya svāmin* upon offering the usual *pañcopacāra* dedicates all the ten *pūjās* of the morning session to the feet of the Lord in the midst of the Mantrapuṣpa hymns recited by the *paṇḍitas*. This concluding rite is called the Uttarapūjā. The temple premises, understandably enough, becomes extremely overcrowded at this time of day.[199]

Upon the complete conclusion of the Mahāpūjā, the *paryāya svāmin* emerges out of the sanctum sanctorum of the Kṛṣṇa shrine and proceeds straight to the Mukhyprāṇa shrine located on the north wing of the Candraśālā. Here, he re-offers the *mahānaivedya* offered earlier in the Mahāpūjā to the Kṛṣṇa icon to the icon of Vāyudeva. The *Vāyustuti*, composed by Trivikrama Pejattāya, is recited by the clergy at this point. Thereafter, two *harivaṇāratis* are offered to the icon of Vāyudeva. The same are then re-offered to the icon of Garuḍa located on the opposite wing of the Candraśālā from the Mukhyaprāṇa shrine itself by the *paryāya svāmin*. Next,

the *paryāya svāmin* proceeds to the grotto of Madhva consecrated by Vādirāja at the entrance to the sanctum sanctorum of the Kṛṣṇa shrine. Here, he offers *pañcopacāra* and *naivedya* to the icon of Madhva and performs one *ekārati* and one *harivaṇārati*. Then, he proceeds straight to the ante-room attached to the *siṃhāsanaśālā* wherein are kept the *paryāya maṭha's saṃsthāna* devatās during its two year term-of-office at the Kṛṣṇa temple.[200] Here too, he offers *naivedya* and *āratis*. Thereafter, he emerges out of the ante-room and prostrates to his *maṭha's saṃsthāna devatās*. Therefrom, taking his *daṇḍa* in hand and accompanied with four *paricārakas* with one of them carrying the *tīrthapātra* led by the *pārapatyagāra* and others chanting Vedic hymns, the *paryāya svāmin* circumambulates the Kṛṣṇa shrine four times and thereafter ascends the Candraśālā for offering his second official salutation of the day to the icons of Kṛṣṇa, Mukhyaprāṇa and Garuḍa. Descending from the Candraśālā, the *svāmī* with his retinue proceeds straight to the Madhva-sarovara. Here, he offers *daṇḍodaka* to his deceased predecessors in the pontifical lineage of his *maṭha*. From there, he goes to the Bhāgirathī shrine located in the southwest corner of the Madhva-sarovara and offers *naivedya* and *ārati* here as well.[201] Thereafter, he feeds the fishes in the holy *sarovara* and proceeds straight to the shrine of Subrahmaṇya consecrated by Vādirāja over the gold, donated by Emperor Acyutarāya of Vijayanagar, which lies buried to this day underneath this shrine located opposite the Baḍagu Māḷige. Here too again, as usual, the *svāmin* offers *naivedya* and *ārati*.[202] Thereafter he and his *paricārakas* proceed straight to the pontifical cemetary and here at the individual tombs of some of the deceased predecessors of his *maṭha's* lineage who might be buried here, the *paryāya svāmin* offers *piṇḍa*, *tīrtha* and *ārati* in chronological order. After this, he and his *paricārakas* circumambulate the old *peepal* tree situated behind the cemetary. Thereupon, he proceeds to the *gośālā* where the *svāmin* offers gogrāsa to the temple cows. Thereafter, he returns to the *siṃhāsanaśālā* and takes his seat on the seven-century old throne of Madhva on which none but the *paryāya svāmin* alone may be seated. Here, he applies *candana*, *aṅgāra* and *akṣatā* on himself and offers the same to the guest *svāmīs* if any should be present. Then he partakes of the holy water and

distributes it to all who might be gathered there such as the guest *svāmīs*, *paṇḍitas*, *purohitas*, the *pārapatyagāra*, *paricārakas*, etc. At this time, certain passages from the *Sumadhvavijaya* are recited by the clergy. Thereafter the *paryāya svāmin* proceeds to the *caukī* accompanied by guest *svāmīs* (which in most cases happens to be the *dvandva svāmin* among other *svāmīs* invited, though not necessarily so) and led by the *pārapatyagāra*, to partake of the sacramental meal in a conclave of fellowship of the faithful which includes *paṇḍitas*, *purohitas*, pilgrims and other guests.[203]

A Description of the Procedures and Protocols of the Daily Sacramental Fellowship of the Faithful and Banquet-in-Conclave at the *Caukī* of the Śrī-Kṛṣṇa Temple at Uḍupi

Immediately upon the conclusion of the Mahāpūjā earlier, the *pārapatyagāra* and his assistants invite the pilgrims courteously on behalf of the *paryāya maṭha* to come and partake of the holy meal at the *caukī*. Here, at the *caukī*, nearly 3000 banana leaves are laid out in neat rows by the *caukī* attendants. Here the *pārapatyagāra* and his assistants usher the pilgrims and invitees to their seats. Several types of dishes, delicacies and curries are served but they are not to be touched until the final grace is said. At the head of the *caukī* sit the *paryāya svāmin* and other guest *svāmīs*. Their places are prominent and well-marked out by the emblems and insignias of their respective *maṭhas*. Lamps are lit near the pontifical seats. These lamps are honorific and are called in Kannaḍa '*dīvaṭige salām*.' In the rows adjacent and opposite to the pontifical dining seats are the seats reserved for the *paṇḍitas* and *purohitas* of the *paryāya maṭha*. Then there are the seats reserved for the representatives of each of the other seven *maṭhas*. Also, seats are reserved for the chief priests of the Candreśvara and Ananteśvara temples, the representatives of the two prominent and prestigious Ballāḷa families of Pūrvālaya (Ciṭṭupāḍi) and Paścimālaya (Ambalapāḍi) and the chief *sevākartās* of the day. The rest of the places are meant for the pilgrims in general but to the ushering of the *pārapatyagāra*

and his assistants. The *pārapatyagāra* acts as the chief host and *maître de* of the *caukī*. People such as the chief priest of the Mukhyaprāṇa shrine and the cooks of the *naivedyaśālā*, because of the rigid observances of the ritual purity required of them, partake of the sacramental meal in total seclusion and do not eat at the *caukī* as the others do. Once the *caukī* is full, the remaining pilgrims, if any, are taken and seated at the *bhojanaśālā* in the east wing of the Kṛṣṇa temple.

As soon as the pontiffs enter the *caukī*, all are required, according to protocol, to rise from their seats as an honorific gesture to Their Holinesses. The *paryāya* pontiff then distributes *tīrtha* to one and all assembled in the *caukī*. Meanwhile, the guest *svāmīs* are shown to their seats by the *pārapatyagāra*. After all persons present have received the *tīrtha*, which the *paryāya svāmin* goes about distributing row by row at the seats of the guests and pilgrims itself accompanied by two *paricārakas*, he goes to the head of the *caukī* and takes his seat. All others may now be seated. Thereafter, a *paricāraka* places a silver platter before each of the *svāmīs* present and the pilgrims offer cash contributions at this time. This act is called *hastodaka*. The pilgrims briefly introduce themselves at this occasion and offer their salutations to the pontiffs. Then, in the midst of the sonorous recitation of the *bhojana mantras* by a group of students, the sacramental banquet in conclave at the *caukī* officially begins. The *pārapatyagāra* locks the *caukī* doors from the inside. None may enter after this. Then, the *svāmīs* and the guests gathered, perform *pariṣiñcana* to the holy meal. First some holy water is sprinkled on the meal. This act is called *annaśuddhi*. Next some more holy water is taken in the right hand which is then circumambulated around the banana leaf-plates, on which the holy meal is served, in a clockwise direction. This act is the *pariṣiñcana* proper. Then two watery lines are drawn to the right of the leaves and four morsels of rice are then kept in a neat row one beneath the other on those two lines, which are said to be offerings to the two *astu devatās*, Citrasena and Citragupta who reside in all beings witnessing and cataloging all the acts, good, bad or neutral, that one does in one's lifetime and which they then present before Yama

on the Judgement day.[204] This act is called *citrāhuti balidāna*. Then, taking some more holy water in the right hand, the holy congregation at the *caukī* uniformly and simultaneously partakes of the holy water. This act is called '*purvāpoṣaṇa*.' Then, touching the banana leaves with the middle finger of the left-hand, an act called '*apaupaspṛśya*' and amidst the shout and cries of '*śrīman nārāyaṇa govinda, govinda*, '*pūrṇānanda vāsudeva śrīhari govinda, govinda*' and '*śrīpādānujñā*,' morsels of the rice served are ritually partaken five times. This act is called '*pañcaprāṇāhuti*.'[204a] All this is equivalent to the saying of 'grace' in a Brahminical meal. Upon the conclusion of all these preliminary sacramental acts, the sacred fellowship meal at the *caukī* is formally begun. As the meal is served and partaken, a professional *paurāṇika*, employed by the *paryāya maṭha*, takes up a particular theme or episode from either the Epics or the Purāṇas, glorifying Viṣṇu and His *avatāras*, and delivers an emotional, pious, zealous, and fervent sermon filled with devotional enthusiasm and missionary vigor deeply sensitive to the sentiments and values of the *Bhāgavata bhakti* cult. The sermoning *paurāṇika* is always seated beside the *paryāya svāmin*. He begins his sermon with a scriptural benediction in Sanskrit. The rest of his sermon is conducted in the typical style of a South Indian *harikathākāra* alternating between Sanskrit and Kannaḍa (the lingua franca of the Mādhva-Vaiṣṇava community as a whole). The scriptural passage is first read out in Sanskrit and the sermon delivered in Kannaḍa with professional comments and personal anecdotes from time to time. The *harikathākālakṣepa*, as religious discourses among Hindus are known, concludes just as before the holy banquet itself comes to an end. During this left over period, it is customary for the *paṇḍitas* of the *maṭha* to sing certain hymns from the Haridāsa literature which are not only devotional but worldly wise as well.

The meal *per se* is sumptuous, substantial and delicious. All over South India, the very name of Uḍupi denotes top notch and quality South Indian vegetarian cuisine. The chefs of Uḍupi are reputed for their culinary skill, and have become aggressive and prosperous hoteliers with innumerable catering establishments fa-

mous for serving tasty dishes from South Indian vegetarian cuisine all over India.[205] Anyway, as a result of this daily banquet at the *caukī*, Uḍupi has earned for itself the name 'Annabrahma-kṣetra.'[206] Truly no temple in India ever serves its pilgrims with such a sumptuous and delicious meal everyday (except the fortnightly *ekādaśīs* of course) free of cost and with such profound hospitatlity in such a devotional atmosphere. It is indeed a delightful experience for a pilgrim to be a guest at the *caukī* of the Śrī-Kṛṣṇa temple at Uḍupi.[207] Also, it may be noted here, that the speciality of serving food, sacramental banquet style, is unique to the Mādhvas and to the places of pilgrimage administered by them. This is partly due to the fact that the Mādhvas believe in a peculiar ritual concept, in Kannaḍa technically called '*musire*.'[208] Anyway, here at Uḍupi, even *dakṣiṇās* are given to the guests and pilgrims during the course of the *caukī* banquet.

At the end of the meal, the *pārapatyagāra*, begging permission of the *paryāya svāmin*, shows the traditional '*ātithyahasta*,' an honorific gesture, to the *paṇḍitas*, special guests and pilgrims. Then, the *svāmīs* get up from their seats and proceed to the washing pit at the center of the *caukī* where two attendants have water-jars ready to pour into the hands of the *svāmīs*. Upon washing their hands and rinsing their mouths, they proceed straight to the Madhva-sarovara to perform ritual ablutions and to wash their feet. Then entering the Kṛṣṇa shrine, the *svāmīs* have a *darśana* of the holy icon through the *navagraha kiṇḍi*. (It is customary among the Mādhvas to have *darśana* of God and partake of the holy water after a holy meal as well. It may also be noted here that before the meal is formally concluded, some holy water is taken in the right hand and ceremoniously sipped. This act is called '*uttarāpoṣaṇa*,' and formally concludes the meal. Thereafter, the three central fingers of the right hand are pressed on the floor to the saying of '*annadātā śukhībhava*,' after which all may rise from their seats). After duly appreciating the decorated icon through the *kiṇḍi*, the guest *svāmīs* take leave of the *paryāya svāmin* who now proceeds straight to the throne room. After seating himself on the Madhva-*siṃhāsana*, he is now ready to receive guests and pilgrims who

wish to formally seek his blessings and acquaint themselves with him. This is the first of the two formal audiences that the *paryāya svāmin* gives to the general public in a day.

Meanwhile the *pārapatyagāra* assembles together all pilgrims who wish to take leave of the *paryāya svāmin.* They are all ushered into the *siṃhāsanaśālā* by the *pārapatyagāra* and his assistants into the formal presence of the *svāmin.* Here, these pilgrims are officially and formally introduced to the *paryāya svāmin* by the *pārapatyagāra* and his assistants. After making courtesy enquiries of who they are, their name, whence they came from, what trade or profession they pursue in the secular world, how they came to know of Uḍupi, whether they had a comfortable stay and proper *darśana* of the holy icon and upon requesting them with a smile to keep returning to Uḍupi as often as possible, the pontiff then blesses them with *phalamantrākṣatā, pañcakajjāya prasāda* (which is considered non-musire) and a *tulasī* rosary entwined in silver (if they happened to have had a *sevā* performed in the temple) and thereupon finally gives them a pontifical admonition to have faith in the Lord and serve society selflessly abiding by the benign counsels of the Hindu scriptures. Names and addresses of important pilgrims are noted down by the *svāmin's* private secretaries. The *pārapatyagāra* and his assistants guide the pilgrims in protocol and procedure while communicating with the pontiff and receiving blessings from him. By this time it is 14:00 hours (2 p.m.) and the *paryāya svāmin* returns to his private quarters and rests for about two hours. The morning schedule is now complete.[209]

From 16:00 hours (4 p.m.) to 18:00 hours (6 p.m.) the *paryāya svāmin* spends his time equally between attending to administrative matters of the Kṛṣṇa temple with his divān, receiving special guests and personal friends and acquaintances and discussing philosophical topics with the *maṭha-paṇḍitas* and senior students.

At 18:00 hours (6 p.m.) sharp, the *paryāya svāmin* goes for his third and last bath of the day to the holy *sarovara.* After his bath, he enters the sanctum sanctorum in strict ritual purity and performs his *sandhyā* and *japas* in the outer chamber of the sanctum where all his ablution-paraphernalia would have been set and arranged

for him by his *paricārakas* earlier to his arrival. It may be noted here, that the *svāmin's paricārakas* must also bathe thrice a day just like him and before he does.

In the meanwhile, the Kṛṣṇa temple and the Car Street becomes alive with pilgrims and devotees at this time of evening, when the hot afternoon tropical sun is sinking down. Some have *darśana* of Kṛṣṇa and sit down in the Candraśālā peacefully listening to the *bhajanas* soulfully sung by a choir of young ladies who promptly come everyday at four in the evening and sing away continuously for four hours various devotional songs composed by the saints of Mādhva tradition (i.e. the Haridāsas like Purandaradāsa, Kanakadāsa, Jagannāthadāsa, Vijayadāsa, Śrīpādarāja, Vādirāja, etc.) in melodious tunes of flowing Sanskrit, Kannaḍa and Tuḷu. The most famous and daily sung song is the 'Lakṣmī-śobhāna' hymn composed by Vādirāja with over a hundred verses refraining with the word '*śobhāna*' from which the hymn has derived its name. These chorus girls are employed by the *paryāya maṭha*. Of course there is a different group in each paryāya. During festive accasions there are performances given by famous musicians (vocal and instrumental) in the Candraśālā and the Vasanta *maṇṭapa*. Other pilgrims are guided around the temple by the pilgrim guides who give conducted lecture tours on a private basis. Others go visiting the eight *maṭhas* around the Car Street and making purchases of religious literature and paraphernalia at the commercial establishments around the Car Street. Still others visit the Candreśvara and Ananteśvara shrines.

Around 18:40 hours (6:40 p.m.) [or an hour later than the time indicated, during the Cāturmāsya period when there are no *utsavas*] two huge baskets of puffed rice topped with dry coconuts and brown sugar balls together with two big bunches of ripe yellow bananas are brought by two *paricārakas* and placed on the sides of the *tīrtha-maṇṭapa*. The lamp attendants light two rows of lamps on the sides of this *maṇṭapa* and place two glowing torches on the sides. At about 18:50 hours (6:50 p.m.) two *pūjā* assistants in all ritual purity bring the *utsava mūrti* (processional icon) of Uḍupi Kṛṣṇa and place it on the *tīrtha-maṇṭapa* facing the Candraśālā and the *kanaka*

kiṇḍi. Two puffed-rice balls, milk in a silver beaker, *tulasī* and flowers are placed beside the *utsava mūrti.* Two gold handled *cāmaras* (hand fans made from the bushy tail of the yak in Tibet and Bhutan and which are used to fan the icons in Hindu temples in a ritual manner) are also brought and kept in a silver platter.

Cāmarasevā-Raṅgapūjā: At exactly 19:00 hours sharp, i.e., 7 p.m., to the blowing of trumpets, the playing of pipe music and *pañcavādyaghoṣa* all emitting forth from the Sūryaśālā, the *paryāya svāmin* piloted by a lamp attendant, a lamp-of-honor attendant, two durbar-style royalist attendants holding brass scepters and pieces of green-silk cloth and followed by the *pārapatyagāra* and *paṇḍits,* proceeds forth with a small silver jug in hand (indicating ritual purity) from the entrance of the sanctum sanctorum and arrives in *pradakṣiṇa,* with all the pomp and splendor befitting a royal monarch, at the *navagraha kiṇḍī.* Here through this famed *navagraha kiṇḍī,* he has his *darśana* of Kṛṣṇa first and then comes in front of the *tīrtha-maṇṭapa.* Here, he offers *pañcopacāra* to the *utsava* icon and then upon offering a strand of *tulasī* to the same, picks up the two gold *cāmaras* placed in front of him and starts waving these sacred fans back and forth while meditating on the Śrīsūkta. This is the highlight of the Cāmarasevā, the first *pūjā* of the evening session. Also, it is one of the very few *pūjās* that is performed outside the sanctum sanctorum. Thus, unlike the cases of most other *pūjās,* the Cāmarasevā-Raṅgapūjā is performed to the uninhibited and in full view of the public gathered. The waving back and forth of the two *cāmaras* to the tolling of the temple bells and *vādyaghoṣa* emanating from the Suryaśālā, the *paryāya svāmin* (who alone may perform this *pūjā*) continues this *sevā* for about five minutes. Simultaneously the two durbār-style attendants with their flashy costumes and garments, specially worn for this *pūjā* and who would have earlier placed themselves on either side of the *navagraha kiṇḍī,* also start waving their two pieces of green silk cloth in a wavy manner oscillating from side to side. Having waved the *cāmaras* for roughly five minutes, the pontiff then drops them into the hands of the two awaiting attendants on either side of him. They then continue the Cāmarasevā while the *svāmin* proceeds close to the

tīrtha-maṇṭapa and offers the non-musire *naivedya* — two big baskets of puffed rice, etc., that had been placed earlier at the *tīrtha-maṇṭapa* — to the *utsava* icon. Precisely as he is about to finish this *naivedya* offering, the *pūjā* assistant from the Mukhyaprāṇa shrine comes with a small unlighted *harivāṇārati* along the lower wrung of the Candraśālā to the front of the *tīrtha-maṇṭapa* where the pontiff is standing. He is immediately followed by the chief-priest of the Mukhyaprāṇa shrine in the same route. Both arrive in very strict ritual purity. Then, the chief-priest of the Mukhyaprāṇa shrine lights up the wicks of the *harivāṇārati* and places it down on the *tīrtha-maṇṭapa.* The pontiff then picks it up and raises an *ārati* to the main icon of Kṛṣṇa at first, and receding back, ascends to the Candraśālā and reoffers the same *ārati* first to Mukhyaprāṇa on the northside and to the icon of Garuḍa next on the southside of the Candraśālā. Keeping down the *ārati*, it is picked up by the *pūjā* assistant of the Mukhyaprāṇa shrine who then shows the offered *ārati* to the *svāmin* who then waves his hand over the burning *ārati* and blesses himself with the sacred fire, by putting that hand on his head, mouth and chest as a form of ritual self-blessing very customary among the Mādhvas.[210] Later on it is passed to the others hierarchically. Meanwhile the pontiff offers another set of *pañcopacāras* at the *tīrtha-maṇṭapa.* After this he re-ascends the Candraśālā and offers his third official salutation of the day to the icons of Kṛṣṇa, Mukhyaprāṇa and Garuḍa. After this, he proceeds straight to the *siṃhāsanaśālā.* The *utsava* icon of Uḍupi Kṛṣṇa is also removed by two ritually pure attendants back into the sanctum. Anyway, in the *siṃhāsanaśālā's* ante-room the *svāmin* offers *naivedya, ārati* and *namaskāra* to the *saṃsthāna devatās* of his maṭha.

In the meanwhile at the Mukhyaprāṇa shrine, the priests prepare for the Raṅgapūjā. In between frames of three-tiered brass lamps on stands stretching right from the south portals of the Mukhyaprāṇa shrine to the door of the Garuḍa shrine all along the lower wrung of the Candraśālā from end to end, are placed little mounds of *pañcakajjāya* on banana leaves successively one after the other in a neat row. The *pūjā* assistant of the Mukhyaprāṇa shrine arranges these. In the meanwhile, the devotees light the three-

tier row of lamps on either side. Finishing his *pūjā* to the *saṃsthāna* deities of his *maṭha* in the ante-room of the *siṃhāsanaśālā*, the *paryāya svāmin* proceeds straight thereafter to the Mukhyaprāṇa shrine to conduct the Raṅgapūjā.[211] Here after re-offering the *pañcakajjāya* (the very same thing that was offered earlier to the icon of Kṛṣṇa during the *mahānaivedya* at the time of the Mahāpūjā) to Mukhyaprāṇa, he offers a *harivāṇārati* to this sacred icon of Vāyudeva. The offering of the *pañcakajjāya* is the highlight of the Raṅgapūjā. This concludes the Cāmarasevā-Raṅgapūjā.

Rātripūjā: Exiting from the Mukhyaprāṇa shrine, the *paryāya svāmin* proceeds straight from the eastern entrance of that shrine into the sanctum sanctorum of the Kṛṣṇa shrine. Here, after offering the due *pañcopacāras* to the holy icon of Kṛṣṇa, he begins *tulasī* and flower *arcanās* to the recitation of the *Kṛṣṇāṣṭottraśatanāmāvalī* by the *paṇḍitas*. At this time, devotees light all the lamps that are built into the four walls of the Kṛṣṇa shrine on the outside. Thereafter, *naivedya* is brought in and offered at the end of the *arcanā*. The *tulasī* and *puṣpārcanā* are the highlight of the Rātrīpūjā. A junior or any other *svāmin* may perform the Rātrīpūjā upon the invitation of the *paryāya svāmin* to do so.

Coming out of the sanctum, the *svāmin* offers *pañcopacāra*, *naivedya* and *ārati* at the grotto of Madhva at the entrance to the sanctum. It may be noted here, that all throughout, right from the *naivedya* time in the Rātrīpūjā to the conclusion of the *pūjā* at Madhva's grotto, the standard 'Lakṣmi-Nārāyaṇa-hymn' composed by Vādirāja is soulfully sung by all the *maṭha* staff led by a *kīrtanakāra*. The *svāmin* then returns to the *siṃhāsanaśālā* and taking his seat on the Madhva-*siṃhāsana* performs *pūjā* and offers special arghyas to Vādirāja. After this, he re-enters the sanctum of the Kṛṣṇa shrine and meditating on the Kṛṣṇa and Prāṇa *mantras*, personally carries the *utsava* icon of Uḍupi Kṛṣṇa out of the sanctum. In the meanwhile, the *utsava* attendants under the supervision of the ornament clerks and the *pārapatyagāra* would have brought the temple's *suvarṇa pālkī* (gold palanquin) to the entrance of the sanctum. There, they would wait for the *paryāya svāmin*. Then, simultaneously the *paryāya svāmin* and the chief priest of the

Mukhyaprāṇa shrine personally bring the *utsava* icons of Uḍupi Kṛṣṇa and Mukhyaprāṇa respectively from those sanctums to the awaiting gold palanquin. The two icons are then ceremoniously placed facing each other in the elegantly decorated palanquin. Then, to the accompaniment of drums, pipe music, striking of gongs and recitation of passages from the various Hindu holy texts by the *maṭha paṇḍitas*, the procession begins with the lamp-of-honor attendant and the flashily clothed durbar-style attendants leading the way. The *paryāya svāmin*, the chief priest of the Mukhyaprāṇa shrine, the *pārapatyagāra*, the *maṭha paṇḍitas* and the *utsavasevākartās* all accompany the holy *pālkī* out of the sanctuary towards the entrance of the temple.[212]

The *Utsavas*: There are six types of *utsavas* available for the *sevākartās* to get performed at the Śrī-Kṛṣṇa temple at Uḍupi. They are hierarchically graded depending on the contribution made. The simplest is the ordinary Rathotsava. Here, the icons of Kṛṣṇa and Vāyu are together placed in a small wooden chariot, i.e., the Rudraratha, and taken around the Car Street once in a clockwise direction in a ceremonial procession. A little higher up is the Suvarṇapālkyutsava, where the *utsava mūrtis* of Kṛṣṇa and Vāyu are taken once around the Car Street in ceremonial procession in a gold palaquin. Higher than this, is the Garuḍotsava wherein the same is done in a medium-sized wooden chariot, i.e., the Garuḍaratha. Superior to this is the Rajatarathotsava wherein the ceremonial procession is carried out on a silver chariot. Still higher than this is the Brahmotsava. Here, two wooden chariots are used, i.e., the Brahmaratha and the Rudraratha. The Brahmaratha bears the icon of Kṛṣṇa while the Rudraratha carries the icon of Vāyu in procession. The highest of all is the Rathatrayabrahmotsava. This *utsava* is part of the Saptotsava celebration carried on continuously for one whole week. On the night immediately prior to the final day of the Saptotsava celebrations, there is a grand procession of all the three wooden rathas. The Brahmaratha bears the icon of Kṛṣṇa, the Garuḍaratha bears the *utsava mūrtis* of Candreśvara and Ananteśvara and the Rudraratha carries the icon of Vāyu in an opulent, magnificent and splendid ceremonial procession.

However it is a tradition in the Uḍupi Kṛṣṇa temple to annually celebrate the Saptotsava festival every January. Since the Rathatrayabrahmotsava is part and parcel of those annual festivities, we shall deal with it in the following chapter. The style of the other *utsavas* are basically the same in procedure, except for the use of different *rathas* for the processions and the graded nature of pomp and splendor in celebration among the *utsavas*. We shall thus take stock of just one of these as an example for our current thesis. Let us take the Brahmotsava as our example.

Once the two icons of Kṛṣṇa and Vāyu are brought out in the *pālkī* onto the Car Street from the temple premises, two well-decorated and colorfully illuminated *rathas* stand ready at the entrance of the temple. The *paryāya svāmin* carrying the Kṛṣṇa icon then ascends the steep gangway of the Brahmaratha and places the icon of Kṛṣṇa in it. Here, he performs a brief *arcanā*, *naivedya* and two *harivāṇāratis*. In the meanwhile, the chief-priest of the Mukhyaprāṇa shrine would have taken the icon of Vāyu and ascended the small Rudraratha. Here, the priest offers *pūjā* to the *utsava mūrti* of Vāyu, and stays in the *ratha*, while the *paryāya svāmin* descends from the Brahmaratha. The *pārapatyagāra* then introduces the *sevākartās* to the *paryāya svāmin*. The pontiff then distributes *sevādaṇḍas*, silk shawls and coconuts to the *utsavasevākartās* as the *pārapatyagāra* points them out. A final *ārati* is then raised by the *svāmin* to the two *rathas* carrying the Lord and His Son before the *utsava* formally begins. Coconuts distributed to the *utsavasevākartās* earlier by the *svāmin* are now pelted to the ground one by one in full force smashing them to pieces. This is an apotropaic act done to ward off evil spirits from the scene. The *svāmin* accompanied by the *pārapatyagāra* then proceeds forward as the two chariots are drawn by the *maṭha* employees and devotees-at-large. The other *svāmīs*, if they happen to be in town, come out of their respective *maṭhas* as the *rathas* approach the edifices of their respective institutions in the circuitous Car Street of Uḍupi. As the *rathas* approach their respective *maṭhas*, they come out onto the porticos of their respective institutions and raise one or two *harivāṇāratis*. A lamp-of-honor is lit and placed in the porticos of each of the eight *maṭhas*, imma-

terial of whether the pontiff of that particular *maṭha* is in town or not, as the *rathas* pass in front of their *maṭhas*. If the *svāmin* is not in town in any particular *maṭha*, a respresentative from that *maṭha* brings an unlit *harivāṇārati* and upon lighting it gives it to the *paryāya svāmin* to raise it to the *rathas*. If the *svāmin* of the particular *maṭha* happens to be in town, the *pārapatyagāra* of the *paryāya maṭha*, as is required by protocol, makes a formal call on the *svāmin* just as the *rathas* approach his *maṭha* and informs the latter of the same. Though it is merely a superflouous formality, it is nonetheless strictly observed which shows the rigid adherence to protocol and procedure among the Uḍupi *maṭhas*, thanks to Vādirāja.

About half way around the Car Street near the Teṅkubīdi (southern radial road), the two *rathas* make a halt. The *paricārakas* spread out a neat white piece of silk-cotton cloth and the *paryāya svāmin* takes his seat on this. Fireworks are cracked and the temple elephant at the head of the whole procession is made to perform various tricks and acrobats by the mahout. Among these are included the salutations to the two deities in the two *rathas*, the garlanding of the *paryāya svāmin* and a fabulous display of pyrotechnics by the elephant. The entire fireworks display is just magnificent, splendid and beautiful to watch and the whole Car Street comes alive with celebration. Also, at this time, a row of camphor balls stretching all the way from the Teṅkubīdi, where the two *rathas* have temporarily halted, to the doorstep of the Pejāvar Maṭha edifice at the opposite end which are then ignited one by one by the *paricārakas*. After this, a huge piece of dirty cloth dipped in oil by the *utsava* lamp attendants and torch bearers is set alight. All these again, are said to be apotropaic acts to ward off the evil eye. At this time the two Śiva shrines of Candreśvara and Ananteśvara send their *ārati* plates and the *paryāya svāmin* offers these to the deities in the *rathas*. Members of the merchant community around the Car Street also send *ārati* plates to be offered by the *paryāya svāmin*. After all this, the *svāmin* gets up and proceeds as the two *rathas* also move forward slowly and cautiously down the rest of the rectangular Car Street back to the starting point, i.e., the entrance to the Kṛṣṇa temple.

As soon as the two *rathas* come to a halt at the temple entrance, the *paryāya svāmin*, once again, ascends the Brahmaratha and personally brings down the *utsava mūrti* of Uḍupi Kṛṣṇa. The chief-priest of the Mukhyaprāṇa shrine does the same with the icon of Vāyu. The icons are then duly placed in the awaiting *suvarṇa pālkī*. This is then ceremoniously carried back into the temple premises. The *svāmin* and the accompanying retinue such as the *pārapatyagāra*, etc., then quickly go and wash their feet in the Madhva-sarovara and thereafter proceed straight to the *tīrtha-maṇṭapa*. Here, the *paryāya svāmin* removes the Kṛṣṇa icon from the *pālkī* and places it in a beautiful silver or gold cradle, as the occasion may warrant, pre-arranged by the *paricārakas*. The icon of Vāyu is also then removed by the *svāmin* and placed beside the cradle on the *tīrtha-maṇṭapa*. This then concludes the *utsava*, and the Manṭapapūjā now begins.[213]

Maṇṭapa and Aṣṭāvadhāna Pūjās: The Maṇṭapapūjā officially begins with the *paryāya svāmin* seating himself on the *tīrtha-maṇṭapa* and gently rocking the holy cradle in which is contained the *utsava mūrti* of Uḍupi Kṛṣṇa. At this time, the *pārapatyagāra*, the *kīrtanakāras* and some *paricārakas* all get together and dance around melodiously singing the famous 'Lakṣmī-Nārāyana' hymn to the accompaniment of cymbals and gongs which are beaten and clinked, as the case may be, in a regular and rhythmic fashion. Then, after a while, the *svāmin* offers *pañcopacāra*, *tulasī*, flowers and *naivedya*. After this, an *ārati* is raised. This concludes the Maṇṭapapūjā. The cradle-rocking and dancing routines may be pointed out here as being the highlights of the Maṇṭapapūjā. Also, the fireworks may be called the chief event or highlight of the *utsava* procession.

After the Maṇṭapapūjā, is the Aṣṭāvadhānapūjā in a direct sequel. The *paryāya svāmin*, descending from the *tīrtha-maṇṭapa*, proceeds straight to the Candraśālā where he seats himself. Here, the official *kīrtanakāra* of the temple clinking his cymbals recites the '*aṣṭāvadhāna*' refrain praising the Lord as the sole Master of the Universe. This is then repeated eight times providing itself as a refrain between the eight types of scriptural *sevās* offered by the

āsthāna paṇḍitas of the *paryāya maṭha* specializing in various Hindu scriptures. The eight scriptural *sevās* are offered as follows. First, is the Ṛgvedasevā. A *Ṛgvedin paṇḍita* recites a few passages from the *Ṛgveda* at this point. Then, comes the eulogistic *aṣṭāvadhāna* refrain by the *kīrtanakāra*. Second, is the Yajurvedasevā. A *Yajurvedin paṇḍita* now recites passages from his Veda. Then again, the *aṣṭāvadhāna* refrain by the *kīrtanakāra*. Thus in this way, there is thirdly the Sāmavedasevā, fourthly the Atharvavedasevā, fifthly the Vedāntasevā where a few lines from the *Brahmasūtras* are recited by the *paṇḍita* specializing in that. Sixthly, comes the Itihāsasevā where a *paṇḍita* recites a few passages from one of the two Hindu Epics. Seventhly, comes the recitation of a few lines from the fifth *skandha* of the *Bhāgavata Purāṇa* by the *maṭha paurāṇika*. This is known as the Purāṇasevā. We must remember that the *aṣṭāvadhāna* refrain is repeated by the *kīrtanakāra* at the end of every *sevā*. The eighth and the last of the *aṣṭāvadhānas* is recited by the *kīrtanakāra* himself wherein he sings a few lines from one of the songs of the Haridāsas. All throughout the Aṣṭāvadhāna-pūjā, the flashily dressed durbar-style attendants wave their green silk cloth and two other *paricārakas* standing on either side of the *tīrtha maṇṭapa* wave *cāmaras* to the cradled Kṛṣṇa icon. The whole scene is very colorful to watch and has the atmoshpere of an imperial court of ancient India. The *paryāya svāmin* and the other guest *svāmīs*, if any are present at all, sit in the Candraśālā with the *āsthāna paṇḍitas* reciting the *aṣṭāvadhānas*. Upon the conclusion of the *aṣṭāvadhānas*, the *pārapatyagāra* performs the *sabhā saṅkalpa* and then gets the *saṅkalpa* performed by the chief *sevākartās* of the day. Thereupon, he places the *candana* and *akṣatā* cups in front of the *paryāya svāmin* who then applies them on himself and passes it on to the guest *svāmīs*, if any are present on that day. The *paryāya svāmin* applies perfume to all the guest *svāmīs* present. Thereupon, the *pārapatyagāra* bids the *sevākartās* to offer their contribution to the *svāmīs* present and thererafter offer them *mālike* and *ārati* starting with the *paryāya svāmin*. After these events, the *pārapatyagāra* takes the *mantrākṣatā* bowl and distributes the consecrated rice in it to the *maṭha paṇḍitas* present, to

obtain their blessings. Meanwhile, the *paṇḍitas* start chanting the *āśīrvādaślokas*. The *pārapatyagāra*, meanwhile, doles out *tāmbūla* and *dakṣinā* to the assembly of *paṇḍitas* present. Upon finishing the *āśīrvādaślokas*, the *paṇḍitas* put back the *mantrākṣatā* taken earlier, back into the bowl held by the *pārapatyagāra* who then places it before the seniormost *svāmin* present following the *āśramajyeṣṭha* system. The *svāmin* then blesses himself by placing some of this holy rice on his own head. All the *svāmīs* present, including the *paryāya svāmin*, then piously receive this blessed and holy consecrated rice on their bowed heads from this seniormost *svāmin* present. Then, the *pārapatyagāra* takes the bowl and places it before the *paryāya svāmin*, who alone has the right to distribute it to anyone else. Starting with the *maṭha paṇḍitas* it is hierarchically distributed to one and all present in the Candraśālā at this time. This concludes the thirteenth *pūjā* of the day. The recitation of the *aṣṭāvadhānas* is obviously the highlight of this *pūjā*. Both the Maṇṭapapūjā as well as the Aṣṭāvadhānapūjā are held in full view of the public as they take place outside the sanctum. I guess this is pretty much true of all the *pūjās* and *sevās* of the evening session, with the exception of the very last one. While the *pūjās* of the morning session require strict ritual purity, the evening ones are relatively more relaxed and are meant for the public.

All the guest *svāmīs* then take leave, and the *paryāya svāmin* then descends the Candraśālā and goes to the cradled icon of Kṛṣṇa in the *tīrtha-maṇṭapa*. The *pālkī* is then brought and the icon of Kṛṣṇa is placed in it by the *svāmin*. Meanwhile, the icon of Vāyu is removed to the Mukhyaprāṇa shrine by the chief priest. Then the *pālkī* bearing the Kṛṣṇa icon goes one full *pradakṣiṇā* around the Kṛṣṇa shrine in a ceremonial procession with a solo flute being played melodiously by a musician from the Sūryaśālā. After this, the *pālkī* proceeds to the entrance of the sanctum sanctorum of the Kṛṣṇa shrine. This is called the Veṇusevā. There, in a beautifully embellished gold cradle covered with velvet, silk and satin cushions and cloth and decked with fragrant tropical flowers located in the outer chamber of the sanctum sanctorum of the Kṛṣṇa shrine, the *paryāya svāmin* removing the Kṛṣṇa icon from the

suvarṇa pālkī places the holy *utsava mūrti* in that opulent cradle. The Veṇusevā continues all along. Thus begins the fourteenth and last *pūjā* of the day.

Ekāntasevā-Śayanotsavapūjā: As the melodious tunes of the solo flute emanate from the Sūryaśālā in a continuous process from the beginning of the Veṇusevā, the *svāmin* showers the cradled icon with *tulasī* and flowers. Puffed rice, mixed with brown sugar nuggets, hot milk and fruits are offered as *naivedya* at this time. Then, to the beating of gongs, the *svāmin* offers one big final *harivaṇārati* first to the main icon in the inner chamber of the sanctum and then, to the cradled *utsava mūrti* of Uḍupi Kṛṣṇa in the outer chamber of the sanctum. This is the highlight of the Ekāntasevā and Śayanotsavapūjā. As soon as the *ārati* concludes, the Pālayācyuta-hymn is sung followed by the *maṅgalācaraṇa ślokas*. The *svāmin*, then takes some *tulasī nirmālya* and distributes some to the *maṭha paṇḍitas*. He then exits from the sanctum and proceeds to the *siṃhāsanaśālā*. The *pūjā* activities of the Uḍupi Kṛṣṇa temple thus conclude for the day.

Taking his seat on the Madhva-*siṃhāsana*, the *paryāya svāmin* is now ready to receive pilgrims who wish to see or take leave of him. This is the second and final official audience that the *paryāya svāmin* grants to the public in or for the day. The same procedure, as is observed during the first official audience immediately after the *caukī* banquet, is repeated once more. After all the visitors have been dispensed with, the pontiff rises from his *paryāya siṃhāsana*, prostrates first to the *saṃsthāna devatās* of the *maṭha* enshrined temporarily in the adjacent ante-room and proceeds to the Candraśālā in *pradaksiṇā* around the Kṛṣṇa shrine and after having *darśana* of the holy icon through the *navagraha kiṇḍi* for the last time in the day. Then at the Candraśālā, the *paryāya svāmin* offers his fourth and final official salutations to the icons of Kṛṣṇa, Vāyu and Garuḍa for the day. He then proceeds to the grotto of Madhva where he offers his final thanksgiving prayers for one more day of his term of office having gone by smoothly without a hitch or a hassle. He also offers thanks to Madhva for setting up this glorious system of the *aṣṭamaṭhas* and for the consecration of the

holy icon from Dvarākā at Uḍupi thus providing an opportunity for his native Tauḷava kin to offer worship everyday through him. Then, the *pārapatyagāra* officially closes the portals of the sanctum sanctorum of the Kṛṣṇa shrine for the day before the *paryāya svāmin*. The latter, then retires to his private quarters, thereby concluding another hectic day of his term of office at the Śrī-Kṛṣṇa temple. The Śrī-Kṛṣṇa temple officially closes to the public at 23:00 hours (11 p.m.) for the day.

Notes

[181]Besides the *Tantrasāra* of Madhva, other works which have focused in on the Mādhva ritual method, drawing upon the *Tantrasāra* of course are: *Sannyāsapaddhiti* of Viṣṇu Tīrtha, *Yogadīpikā* of Nārāyaṇa Pejattāya, *Padymālā* of Jayatīrtha, *Smṛtimukatāvaḷī* of *Kṛṣṇācārya* and *Karmasiddhānta* of Puruṣottama Tīrtha (the seventeenth pontiff of the Gokarṇa-Partagāḷi Maṭha of the Gauda-Sārasvata Mādhvas).

[182]For the details of these fourteen daily *pūjās* that constitute the normal daily routine of the Śrī-Kṛṣṇa temple at Uḍupi, I am completely indebted to H. H. Vibudheśa Tīrtha, the twenty-ninth and present pontiff of the Adamār Maṭha. During the fifty-seven years of his reign as pontiff of this *maṭha*, he has had the privilege of conducting three *paryāya* terms (first term 1956-1958, second term 1972-1974, the third 1988-1990) at the Śrī-Kṛṣṇa temple, Uḍupi. So I have no doubts on the credibility and the authoritativeness of my source-person. In fact, I probably couldn't get a better source-person. I take this as an opportunity to convey my deepest and most profound sense of gratitude to His Holiness for personally and patiently narrating to me the bulk of the details contained in this chapter which he did during his free time in the early evenings during his Cāturmāsya sojourn at Bangalore in July 1979.

[183]The *paryāya svāmin* offers four official and formal salutations to the icons of Śrī-Kṛṣṇa, Mukhyaprāṇa and Garuḍa in one day at the Candraśālā. These times are: once early in the morning as soon as he awakens, second time is after the Mahāpūjā, third time is after the Cāmarasevā and the fourth time is after the Śayanotsavapūjā. Thus two salutations are offered in the morning and two in the evening.

[184]The *nagāri* shed is at the top left-hand corner of the Ananteśvara temple. The *nagāri* drummers are professionals in a hereditary caste. For each *pūjā* and event at the Śrī-Kṛṣṇa temple, the *nagāri* is beaten in a particular manner to emanate a particular set of sounds. Only a trained and experienced ear can decipher the differences in rhythm and sounds of the *nagāri* percussion, thereby knowing the various *pūjās* being conducted at the temple even though far away.

[185]This removed *nirmālya* of *tulasī*, *candana* and flowers is then sent to the Mukhyaprāna shrine where it is reoffered and thereafter distributed to the public.

[186]The holy icon of Śrī-Kṛṣṇa is at this time completely bereft of all decorations and ornaments. Thus one gets to view the icon in itself without any adornments or embellative accessories. This view of the icon is technically and traditionally called the *viśvarūpa-darśana*. The public may have this *darśana* of the holy icon right from the Nirmālyavisarjanapūjā until the Alaṅkārapūjā. It is one of the most sacred of all the *darśanas* and the pilgrims rise

early in the morning to have this holy view of the icon in its pristine state and then partake of the sacred *nirmālyaprasāda*.

[187]Whenever the *āratis* are performed, which is one of the most impressive and striking aspects of the Mādhva ritual process, there is always *pañcavādyaghoṣa* — the *nagāri* drum is beaten, bells rung, gongs struck, cymbals clashed, and conches blown.

[188]The eight usual *āratis* are: one *dhūpārati*, one *ekārati*, two *kūrmāratis*, two *nāgāratis* and two *harivaṇāratis*.

[189]The antique and priceless gold coins representing the goddess Śrī is filled into the *akṣayapātra* as a sympathetic act symbolizing the permanent presence of Lakṣmī in the premises of the Kṛṣṇa temple so that there is always an abundance of everything at the holy sanctuary.

[190]Conches with openings on the right are considered to be symbolic of the goddess Śrī and are therefore offered worship. Conches with openings to the left are used for *abhiṣeka* and blowing. Sūrya and Candra are considered their *abhimāni devatās*, with Brahmā, Sarasvatī, Varuṇa, and Gaṅgā resident in them.

[191]The *abhiṣeka prasāda* is then served at the *cauki*, i.e., the milk and the curds. The *ghī*, honey, sugar, and tender coconut water combine is distributed at the *dīpastambha* platform located in the main foyer of the temple, i.e., the northern side. The *abhiṣeka* ceremonies at the Candreśvara and Ananteśvara temples are very elaborately conducted true to the Sanskrit maxim: '*alaṅkāra priyo viṣṇuḥ, abhiṣeka priyo śivaḥ*.'

[192]I was told that in the paryāya term of the Kāṇiyūr Maṭha (1966-1968), the twenty-ninth pontiff of that *maṭha*, the late H. H. Vidyāvārinidhi Tīrtha took upon himself, for the first time in the history of the *paryāyas*, to perform all the fourteen *pūjās* every day continuously for his complete two year term of office as the *paryāya svāmin*.

[193] The procedure and method of decorating an icon with silk clothing, ornaments, flowers, *tulasī*, etc., is an art in itself. Every Hindu priest has some knowledge of it as it is a part of his daily chore. He becomes acquainted with this art while undergoing training in a seminary course which teaches all the duties of priestcraft connected with the temple pastorship. The decorating of the icon is done with great care, patience, dedication and devotion. The art reflects and requires a very superior, refined and sophisticated sense of aesthetics.

[194]The sixteen *āratis* are: one *dhūpārti*, one *ekārati*, two *śakalāratis*, two *nāgāratis*, four *kūrmāratis*, one *cakrārati*, one set of *vṛndāvanāratis*, one *kumbhārati*, and three *harivāṇāratis*.

[195]There is an oral tradition to the effect that the goddess Śrī herself performs both the Nirmālyavisarjana and the Alaṅkāra *pūjās* through the instrument of the *paryāya svāmin*.

[196]As indicated earlier, right from the *paryāya svāmin* downwards, there is a neatly gradationed and strictly followed code and hierarchy of ritual purity. The *pūjā* assistants and the cooks are required to observe very strict standards of ritual purity, though the highest adherence to ritual purity is followed and adhered to by the priests of the Mukhyaprāṇa shrine. The chief-priest of the Mukhyaprāṇa shrine lives in total seclusion and isolation for the entire two years of his prominent appointment during the *paryāya* term. His ritual purity observance is a step higher than even the *paryāya svāmin* himself. There is a belief among the Mādhvas that Savior Vāyudeva requires a higher degree of ritual purity observance from the priest that conducts the *pūjās* in his shrine than in the shrine of the Lord himself.

[197]The twenty-four *āratis* are: one *dhūpārati*, one *ekārati*, two *śakalāratis*, five *kūrmāratis*, two *nāgāratis*, one pair of *vṛndāvanāratis*, two *cakrāratis*, two *kumbhāratis*, one *rathārati*, three small *harivāṇāratis*, two medium *harivāṇāratis*, and two big *harivāṇāratis*.

[198]At this time, the pious and the orthodox of the township abandon whatever they are doing at work or home, turn their faces towards the direction of the temple and pray.

They partake of their afternoon meal only after this, i.e., upon the conclusion of the Mahāpūjā.

[199]There is a crowd accumulation for four *pūjās*. These are the Nirmālyavisarjanapūjā, the Pañcāmṛtapūjā, the Alaṅkārapūjā, and the Mahāpūjā.

[200]Womenfolk are barred from reciting the *Vāyustuti*.

[201]It is the duty of the priests of the respective shrines to keep ready the *āratis* while it is the duty of the cooks of the *naivedyaśālā* to bring the *naivedyas* to the various shrines visited by the *paryāya svāmīs* at this time at the appropriate times scheduled.

[202]Some *paryāya svāmīs* visit the Candreśvara and Ananteśvara shrines as well as perform *pradakṣiṇā*, *namaskāra*, *naivedya*, and *ārati* at those shrines as well including the 'Disappearance Spot' of Madhva in the Ananteśvara shrine. However this is optional.

[203]On *ekādaśīs*, which are bimonthly ritual fast days of the Hindus occurring on the eleventh day after every new and full moon day, there is no banquet at the *caukī*. There are no *alaṅkaras* and *naivedyas* performed and offered in the shrine of any other deity except that of Śrī-Kṛṣṇa. The *naivedya* offered to Kṛṣṇa on these bimonthly fast days are then reoffered to the cows of the *gośālā*. Anyway, as a result of the previous day's fast, the morning *pūjās* (i.e., from the Nirmālyavisarjanapūjā through the Mahāpūjā) are all performed and concluded by 9 a.m. on *dvādaśī* mornings and the fast is broken thereafter with the usual but early and sumptuous banquet at the *caukī*. The menu on *dvādaśīs* are special and includes among other things a dish called '*gañji*,' a bland but piping-hot liquidy porridge that is partaken before the main meal.

[204]Also it is a common Hindu belief that the '*astu devatās*' kept saying '*astu, astu*' all the time (which is precisely why they are so named) which in Sanskrit means, "so be it, so be it.' Thus one is always admonitioned to speak carefully and thoughtfully and only good things in whatever one may have to say.

[204a] These are *prāṇa*, *apāna*, *vyāna*, *udāna* and *samāna*. (vide *Bṛhadāraṇyakopaniṣad* I:5:3; *Taittirīyopaniṣad* I:7:1; *Maitryopaniṣad* II:6, VI:9 and VI:33)

[205]It may be interesting to note at this point that whenever a *maṭha* is not in *paryāya*, its cooks who are surplus for non-*paryāya* times seek employment in Uḍupi's huge hotel-cum-restaurant industry network all over in India.

[206]According to the Mādhvas, there are totally four such Brahmakṣetras, holy sanctuaries of Viṣṇu, that are considered sacred places of pilgrimage. These are Tirupati (Kāñcanabrahmakṣetra where money is important), Uḍupi (Annabrahmakṣetra where food is important), Paṇḍharipur (Nādabrahmakṣetra where *bhajanas* or devotional hymn singing are important) and Badrināth (Yogabrahmakṣetra where meditation is important).

[207]There is an oral tradition to the effect that the Savior Vāyudeva dwells at Uḍupi in all his three incarnations serving the Lord. As Hanumān he engages himself in all the physical work done in the temple premises, as Bhīma he cooks at the *naivedya* and *pāka śālās* through the instrumentality of the chefs and as Madhva he conducts fourteen daily *pūjās* to the holy icon of Kṛṣṇa through the instrument of the *paryāya svāmin*.

[208]Unfortunately nobody knows its origins. According to this concept, any kind of cooked food or edible even if not cooked but has merely come into contact with common salt is considered ritually impure. A person or place becomes defiled immediately upon coming into physical contact with either cooked or salted food. That is why the cooks are never touched by others until their meals are over. In fact, after every *naivedya* in all shrines, in a Mādhva temple, the sanctums are ritually purified with pots of water. This is especially true after the *mahānaivedya* when the entire sanctum sanctorum is ritually purified with pots of well-water. The Mādhvas are extremely finicky about the observance of musire.

[209]As is the case with all the temples of the Paraśurāma-kṣetra, the Śrī-Kṛṣṇa temple at Uḍupi strictly forbids the wearing of stitched or tailored upper garments by menfolk visiting the temple through the Mahāpūjā period. That is, right from the time the temple

opens in the morning for the first *pūjā* of the day through until the conclusion of the Mahāpūjā. After this males may wear stitched or tailored upper garments within the shrine. Also, stitched or tailored upper garments may not be worn by males of any age during meal time at the *caukī* and at the *siṃhāsanaśālā* at any time. In fact, even stitched or tailored lower garments by menfolk of any age such as trousers, etc., are frowned upon leave alone upper ones like shirts and vests which are totally prohibited at the times indicated. The common pilgrim's dress for men is the traditional white *dhoti* with a white shawl. It is preferred that they be silk woven. Cotton woven ones are passable. For female folk, the normal Indian ladies' attire of sari and blouse is acceptable. In the temples of Kerala, all men folk of whatever age are prohibited from wearing stitched or tailored upper garments at anytime of day. In fact, entry into the temples in Kerala is categorically denied to all men wearing shirts, vests, etc., anytime of day, whereas in Uḍupi, the law is relaxed immediately after the Mahāpūjā.

[210]The ritual blessing of oneself with the sacred fire of the *āratis* offered to an icon of a deity is a very common Hindu practice that can be seen to be observed in any temple of India. Madhva reiterated, reemphasized and sanctified this practice by making it an obligatory ritual of faith for the members of his cult. It is technically called *viṣṇuaṅgāraśeṣadhāraṇa* in the Mādhva tradition. In fact, at the end of each set of *āratis* in a given *pūjā*, the *svāmin* is first shown the sacred ārati fire and only after he blesses himself with it, is it passed on hierarchically. Even among the *svāmīs* themselves, the *āśramajyeṣṭha* system is followed by them in blessing themselves with the sacred fire of the *āratis*. This hierarchical method is strictly observed at all times. The senior most of the *svāmīs* present always receives the *āratis* first and only after he has blessed himself is it hierarchically shown to the next senior *svāmin*, and so on. Seniority is recognized not by age but rather by the method which determines who among a group of *svāmīs* took or accepted *sannyāsa* first. This is the *āśramajyeṣṭha* system. After the *svāmīs* have blessed themselves with the sacred fire of the *āratis*, it is then shown to lay people and thereafter it is thrown into the *aṅgāra* pit beside the Mukhyaprāṇa shrine for anyone else to partake of. A black charcoal line may be seen on the forehead of every Mādhva male just after receiving the holy water immediately after the Mahāpūjā. This black vertical line on the forehead of males is called '*angāra*.' This is the charcoal remnant of the *dhūpārati*. Below the *aṅgāra* line is the '*akṣatā*' dot, a pre-meal ritual. One does not partake of any sacramental meal without annointing the *akṣatā* dot on the forehead in any strict, orthodox and practicing Mādhva household. Thus on *ekādaśīs* there is no *akṣatā* as it is a fast day. Among the Mādhvas, *ekādaśī* is most strictly observed than in any other denominational sect of the Hindu faith. During the Harivāsara, when the Śravaṇa asterism immediately succeeds an *ekādaśī* day, two complete days of absolute fasting are fanatically observed. According to the Mādhvas the Lord alone is exempt from the *ekādaśī* fast. All the rest of the divinities from Śrī downwards and humanity have to observe the bi-monthly ritual fast day. Usually, holy water is offered thrice on normal days whereas on *ekādaśīs* it is given only once.

[211]The Raṅgapūjā is conducted on all days except on *ekādaśīs* and Gokulāṣṭamī or Kṛṣṇāṣṭamī (the Incarnation day of the Lord as Śrī-Kṛṣṇa every year). The Raṅgapūjā is a unique ritual peculiar to the temples of Tuḷunāḍ. In other temples of Tuḷunāḍ, the Raṅgapūjā is conducted a bit differently than in the Uḍupi Kṛṣṇa temple. In other temples, mounds of rice in increasing proportions are laid out all the way from the portals of the sanctum sanctorum to the *dhvajastambha* at the entrance to the temple. In those temples, it is offered to the main deity of the temple whereas in the Uḍupi Kṛṣṇa temple it is offered only to Mukhyaprāṇa and not to Kṛṣṇa who is the main deity of this temple. Moreover the *naivedya* offered is not boiled rice but rather *pañcakajjāya*. The Raṅgapūjā's origins are unknown. But in the opinion of Mm. Pt. Baṇṇañje Govindācārya, the Raṅgapūjā may have started as a system of keeping good relations between the Brahmin temple priests and the largely non-

Brahminical communities that dwell in the village where the temple might be situated. Since in the olden days only Brahmins were fed in the temples, the Raṅgapūjā was a gesture of friendliness by the temple priests to the non-Brahmin community in the village to come and not only take part in the evening *pūjās*, when the observance of ritual purity was more relaxed, but also in the guise of a community meal which was the cooked rice *naivedya* of the Raṅgapūjā. In my opinion, it has also connections with the Bhūta cult that is so popular with the people of the Malabār coast. Thus the Raṅgapūjā may be a form of *bhūtabalidāna*.

[212]Roughly for four months — coinciding with the monsoon season and the Cāturmāsya *vrata* of the *svāmīs* is observed — from Bhāgīrathī Puṇyadina to Utthāna Dvādaśī (July through October), there are no *utsavas* held at Uḍupi.

[213]During the Cāturmāsya season, there is no Maṇṭapapūjā at all. But, during the annual Vasantotsava festivities for two months, from Akṣaya Tritīya to Vaiśākha Pūrṇimā, the Maṇṭapapūjā is held at the Vasanta-maṇṭapa in a very grand and opulent manner every night after Rathotsava. At all other times, it is held at the *tīrtha-maṇṭapa* as described.

Chapter 7

Annual Festivals Observed at Uḍupi

The Śrī-Kṛṣṇa temple and the *aṣṭamaṭhas* of Uḍupi practically observe all the annual religious festivals of the Hindu calendar. Being the most cardinal religious shrine and spiritual rallying center as well as the headquarters for a set of eight apostolic seats of the Mādhva-Vaiṣṇava faith, Uḍupi ardently celebrates Mādhva holy days, duly enough, besides common Hindu religious festivals. Administered and governed for seven centuries exclusively by the Tuḷu-speaking Śivaḷḷi Mādhvas, the Kṛṣṇa temple, its affliate shrines of Candreśvara and Ananteśvara and its eight trustee-pontificates observe the *sauramāna sampradāya* of the Hindu calendar.[214] Here is a descriptive list of the annual festivals observed at Uḍupi in a chronological sequence.

Sauramānayugādi: This is the New Year's Day according to the solar Hindu calendar. It falls, varyingly every year, sometime during one of the fifteen days of the Caitra-bahuḷa-pakṣa.[215] Like the Tamilians, the Tauḷavas follow the *sauramāna* system of the Hindu calendar. At Uḍupi, during the late hours of New Year's Eve, the *paryāya svāmin* takes a new piece of silk cloth and puts in it fresh fruits, coconuts, the various precious ornaments of Śrī-Kṛṣṇa and a mirror and then ties it up in a bundle. Then, on the early hours of New Year's Day he opens up this bundle and sees himself in the mirror. This custom is called the 'seeing of the Kaṇi.' After this, the pontiff takes an oil bath and thereafter offers special *daṇḍodaka* and *tarpaṇa* to the predecessors in the pontifical lineage of his *maṭha*. That day, the icon of Kṛṣṇa is decorated in a fresh new silk garment. After Alaṅkārapūjā, there is a special

Rathotsava held that morning in the Car Street. Then, after the usual Mahāpūjā, there is a special Maṇṭapapūjā performed that afternoon in the *tīrtha-maṇṭapa* by the *paryāya svāmin* to the *utsava mūrti* of Uḍupi Kṛṣṇa. All the other *svāmīs* of the other seven *maṭhas*, if they happen to be in Uḍupi on that day, are invited to the Kṛṣṇa temple by the *paryāya svāmin* and honored for the occasion at this time at the Candraśālā with perfume, *kāṇike*, *mālike* and *ārati*. The astrologers of the *aṣṭamaṭhas* also gather for the occasion on that day at the Candraśālā upon the invitation of the *paryāya svāmin* and then read out their predictions for the year ahead from the newly published annual solar astrological almanac. This ceremony is called Pañcāṅgaśravaṇa. Thereafter, the *paryāya svāmin* distributes *phalamantrākṣatā* to one and all gathered for the occasion.[216] After this, there is a huge sumptuous feast at the *caukī*.

Akṣaya-tritīyā: This falls on Vaiśākha-śuddha-tritīyā. It is also the Incarnation day of the Lord as Paraśurāma and the annual commemoration day of Vijayadhvaja Tīrtha (1410-1450 C.E.), the illustrious seventh pontiff of the Pejāvar Maṭha and the official Mādhva commentator on the *Bhāgavata Purāṇa*. On this day, the main icon of Kṛṣṇa is decorated in the form of Paraśurāma during the Alaṅkārapūjā. The glorious exploits of Paraśurāma, who is considered the sixth of the ten holy incarnations of the Lord, collectively referred to as the *daśāvatāra*, are narrated and sermoned upon by the official *paurāṇika* of the *paryāya maṭha* during the afternoon *caukī* banquet. On account of Akṣaya-tritīyā which also falls on this day, special *pūjās* are offered to the Akṣayapātra by the *paryāya svāmin* immediately after the *pañcāmṛtābhiṣeka* ceremony. Lots of gifts both in cash and kind are doled out to the *maṭha paṇḍitas* by the *paryāya svāmin* at the Candraśālā on this occasion. All these gifts are given away through the Akṣayapātra. In the late afternoon there is a special sermon on the *Bhāgavata* by the *paurāṇika* in the Candraśālā. Also, on this day every year, the pontiff of the Pejāvar Maṭha goes to Kaṇvatīrtha and performs the annual *ārādhanā* ceremonies to the tomb-shrine of the illustrious seventh pontiff of his *maṭha*, i.e., Vijayadhvaja Tīrtha.

Vasanta-dvādaśi: This celebration falls on Vaiśākha-śuddha-dvādaśī. Right from Akṣaya-tritīyā through Vaiśākha-pūrṇimā,

there is a Rathotsava everynight. These are part of the two month Vasantotsava festivities celebrating the coming of spring. The Vasantotsava festivities commence on Caitra-śuddha-prathamā and end on the Vaiśākha-amāvasyā day. Anyway, everynight after the Rathotsava in the Car Street during that special period of the Vasantotsava celebrations, the *maṇṭapa* and the aṣṭāvadhāna *pūjās* are conducted regularly in the Vasanta-maṇṭapa located on the northside of the Kṛṣṇa temple in a very grand and opulent manner. The nighly Rathotsavas during this special period of the Vasantotsava are also magnificently conducted. On Vasanta-dvādaśī, which is the most important day of the two month long Vasantotsava festivities, there is a Rathotsava held in the afternoon at 15:00 hours (3 p.m.) wherein lemonade *naivedya* is offered to the *utsava mūrti* of Kṛṣṇa and then distributed to the devotees. The previous day's *ekādaśī* ritual fast is broken only after the Rathotsava that afternoon as an exception to the normal rule.

Narasiṃha Jayantī: It falls on Vaiśākha-śuddha-trayodaśī, the very next day after Vasanta-dvādaśī during the period of the Vasantotsava festivities. It is the Incarnation day of the Lord as Narasiṃha, the fourth of the *daśāvatāras*. The festival is celebrated in a very grand style in the Kāṇiyūr and the Kṛṣṇāpur *maṭhas*. The *mukhyārādhyadevatā* of the Kāṇiyur Maṭha happens to be Yoganarasiṃha. Special *pūjās* are offered to the deity at the Kāṇiyūr Maṭha and the seventh *skandha* of the *Bhagavata Purāṇa* is recited by the *maṭha paṇḍitas*. During the *paryāyas* of the Kāṇiyūr Maṭha, the festival is celebrated in an extra-grand manner at the Śrī-Kṛṣṇa temple. The number two presiding deity of the Kṛṣṇāpur *maṭha* happens to be Ugranarasiṃha. Janārdana Tīrtha, the first pontiff of the Kṛṣṇāpur Maṭha, was an ardent devotee of Narasiṃha, and as such, this festival has always been celebrated with much pomp and fervor at this *maṭha* as well since seven centuries in a very traditional manner. In fact, it is a tradition in the Kṛṣṇāpur Maṭha to perform '*kṣīrābhiṣeka*' everyday to the icon of Ugranarasiṃha. Thus, on the Narasiṃha Jayantī day special *kṣīrābhiṣekas* are performed. During the *paryāyas* of the Kṛṣṇāpur Maṭha, this festival is celebrated in the Śrī-Kṛṣṇa temple with much enthusiasm and

grandeur. There is a huge feast thrown both at the Kāṇiyūr and the Kṛṣṇāpur *maṭhas* on this day annually. At the Kṛṣṇa temple itself, special *pūjās* are offered to pillars and posts at twilight time concluding with a Rathotsava in the night.

Vedavyāsa Jayantī: Also known as Vyāsa-pūrṇimā, it falls on the full moon day of the month of Vaiśākha. It is the Incarnation day of Vedavyāsa, the founder of the Vedāntic system of Hindu thought. The Mādhvas, however, consider him as not only the originator of Vedāntic Hinduism but also the full intellectual Incarnation of God and the direct spiritual preceptor of Madhva.[217] On this day, the main icon of Kṛṣṇa, is decorated in the form of Vedavyāsa during the Alaṅkārapūjā. Special *pūjās* are offered to the Prasthānatrayī (the Upaniṣads, the *Brahmasūtras* and the *Bhagavadgītā*) on this day. Also, the *paṇḍitas* of the *paryāya maṭha* recite and explain the *Brahmasūtras* with Madhva's commentary. Besides this, there are also special discussions held on the *Brahmasūtras* by the *paṇḍita* community of the *aṣṭamaṭhas* of Uḍupi. *Paṇḍitas* from the non-Madhva Vedāntic schools are also invited for the discussion sessions which are held in Sanskrit. It is also graduation day for the young scholars who have just concluded their parochial seminarian studies in the *aṣṭamaṭhas*.

Bhāgirathī Janmadina: It falls on Jyeṣṭa-śuddha-navamī. Special *pūjās* are offered at the Bhāgirathī shrine on the southwest corner of the Madhva-sarovara. On this day, once every twelve years, there is a big ooze of fresh water underneath the *sarovara*. Lots of devotees take bath at the holy *sarovara* on this occasion and feel as sanctified and blessed as having bathed in the holy Gāṅgā river itself. There is a huge Rathotsava held in the Car Street that night. Also, it is usually on this day that the '*utsava* season' concludes, failing which the last *utsava* for the season is on the first day of Cāturmāsya. This depends on the *maṭha* in *paryāya* in any given year.

Prathamaikādaśī: This very holy day falls on Āṣāḍha-śuddha-ekādaśī. Also known as Śayanī-ekādaśī, it is a day of total fasting, atonement and prayers. There is no *alaṅkāra* performed or *naivedya* offered in any other shrine except that of Śrī-Kṛṣṇa on this day.

Though every *ekādaśī* is a day of ritual fasting and atonement, occuring fortnightly, this particular *ekādaśī* is the first of the two big annual ones. That is precisely why it is known as Prathamaikādaśī. On this day, the *purohitas* in the Kṛṣṇa temple and the *aṣṭamaṭhas* perform the Sudarśana-homa in the sacred fire. The pontiffs of the *aṣṭamaṭhas*, having finished their morning *snāna*, *sandhyā* and *japas*, proceed in full ritual purity to either the Kṛṣṇa temple or to a *maṭha* where the pontiff is senior to themselves by ordination (i.e., an *āśramajyeṣṭha*). Here they receive the holiest of the Vaiṣṇava sacraments, the *taptamudrādhāraṇa saṃskāra*, wherein the five holy seals resembling the four acouterments of Viṣṇu (*cakra*, *śaṅkha*, *gadā* and *padma*) together with the '*aṣṭākṣarī nārāyaṇa-mudrā*' are heated in the sacred fire of the Sudarśana-homa and ceremoniously branded with the appropriate *mantras* by the *paryāya svāmin* on the persons of the other *svāmīs* of Uḍupi who might come to him to receive this annual holy communion. As indicated before, the *svāmīs* may choose to receive the holy sacrament from another *svāmin* who is their *āśramajyeṣṭha*. So it is not imperative that the other seven *svāmīs* receive it from the *paryāya svāmin* alone. Only the seniormost of the eight *svāmīs*, if he is not in *paryāya*, has no option but to receive it from the *paryāya svāmin* who, even though he is his junior by ordination, has the right to do so by virtue of his office. On the other hand, if the seniormost of the Uḍupi *svāmīs* happens to be the *paryāya svāmin* himself in any given year, he may brand himself in the name of Madhva.[218] Once the *svāmīs* themselves have received the holy sacrament, they, thereupon return to their respective *maṭhas*, and there in their throne rooms of their individual special institutions, they await the arrival of their respective parishoners. The members of the clergy and laity of each *maṭha*, upon having had their bath in the holy *sarovara* and *darśana* of the holy icon, proceed in full ritual purity to the *maṭha* of their allegience. Here, their pontiff confers the holy sacrament upon them. In return, the parishoners perform *pādapūjā* and offer *kāṇike* to their *svāmīs*. Thus Prathamaikādaśī is essentially 'communion day' in Uḍupi. Those parishoners who do not have their *svāmī* in town in a particular year, may receive the holy

sacrament from either their *maṭhas, dvandva svāmin* or the *paryāya svāmin* at the Śrī-Kṛṣṇa temple. Also, young children and new converts are baptized into the faith on this day. Mādhvas from all over Tuḷunāḍ owing allegience to the *aṣṭamaṭhas* of Uḍupi, flock to this holy town by the thousands for the occasion to bathe in the holy *sarovara*, have *darśana* of the Kṛṣṇa icon and piously receive the holy *taptamudrā* sacrament and thereby feel spiritually regenerated and blessed.

Mahābhiṣeka: It falls on Āṣāḍha-śuddha-daśamī, the day immediately prior ro Prathamaikādaśī. Both these days are part of the four days of late summer festivities. However the Mahābhiṣeka is the central day of these festivities which commence on Āsāḍha-śuddha-aṣṭamī and conclude on *Āsāḍha-śuddha-dvādaśī.* There is ritual cleaning of the entire temple premises during these four days. Starting right from the *garbhagṛha* (sanctum sanctorum) and the *siṃhāsanaśālā* that constitute the core of the temple to its peripheries like the Gośālā and the pontifical cemetery, the entire place is made spic and span by the *paryāya maṭha paricārakas.* All the staff of the Kṛṣṇa temple are engaged in an annual cleaning spree during these four days. All the *pañcaloha* utensils and the *pūjā* paraphernalia are thoroughly cleansed and polished.[219] On *daśamī* day, there is a Mahābhiṣeka performed to the icon of Kṛṣṇa and to the *saṃsthāna devatās* of the *paryāya maṭha.* Some of the Uḍupi *svāmīs* perform *saṅkalpa* and commence their Cāturmāsya-vrata on this day. The next day of course, as previously stated, is Śayanī-ekādaśī. So, it is during the Mahābhiṣeka festivities that there is a huge influx of pilgrims to Uḍupi for they come and actively participate in the annual cleaning spree, witness the Mahābhiṣeka and receive the holy *taptamurdrā-saṃskāra* on Śayanī-ekādaśī day. A sumptuous feast is held both on the Mahābhiṣeka day as well as on the last day of the festivities.

Āṣāḍha-bahuḷa-pañcamī is significant for two reasons in the Uḍupi calendar. Firstly, it is the annual *āradhana* day of Jaya Tīrtha (1365-1388 C.E.), the chief standardizer and commentator of Dvaita Vedānta. Secondly, it is officially the first day of the Cāturmāsya period. As to the first, Jaya Tīrtha's annual commemoration day,

also known as Ṭīkācārya Puṇyadina — it is celebrated with much ado at Uḍupi. Though technically he is a *deśastha* pontiff, Jaya Tīrtha (popularly known among the Mādhvas as Ṭīkācārya) is held in very high esteem among the Tauḷava Mādhvas, because of his supreme and unparalleled contribution to the cause of Dvaita Vedānta as a whole. He is one of the three universal doctors of the Mādhva church collectively referred to as the '*munitrayam*.' On his *ārādhanā* day there is a special recitation of the *Jayatīrthavijaya* (his biography). There is also special discussions held among the *paṇḍitas* of the eight *maṭhas* on the important works of Jayatīrtha like the *Tattvaprakāśikā* (commentary of Madhva's *Brahmasūtrabhāṣya*) and the *Nyāyasudhā* (commentary on Madhva's *Anuvyākhyāna*), etc.

Also, on this day, all the *svāmīs* reach their place of Cāturmāsya sojourn and make a *saṅkalpa* to halt there by giving *śaṅkhodaka arghya* in front of their *saṃsthāna devatās*. Then for the four fortnights of their sojourn they preach sermons on the *Bhāgavata Purāṇa* to the local Mādhva community. During each of the four fortnights, they restrain from one of the four following items in order. They are vegetables, curds, milk and lentils. These are called the *śākhā*, *dadhi*, *kṣīra* and *dhānya vratas* respectively, and are strictly observed by the *svāmīs* and the *maṭha* clergy. Earlier, each *vrata* was observed for one full month when the Cāturmāsya period lasted for full four months. The pontiffs of the two Gauḍa-Sārasvata Mādhva *maṭhas* even to this day observe the Cāturmāsya for four full months as per the old traditional system. The Sode Maṭha alone does not observe the *śākhā-vrata*. This is a practice started from the days of Vādirāja.

Every *ekādaśī* night during the Cāturmāsya period, there are special *pūjās* offered to Kṛṣṇa by the *paryāya svāmin*. These *pūjās* are called the Jāgarapūjās. On these nights, immediately after the Rātrīpūjā, there is an air of festivity in the Kṛṣṇa temple. The *paryāya svāmin* together with the guest *svāmīs* performs *pradakṣiṇā* several times around the sanctum of the Kṛṣṇa shrine to the accompaniment of band and pipe music, *paricārakas* dancing with gongs and cymbals, and *kīrtanakāras* singing various devotional hymns

from the Haridāsa literature. The *svāmīs* perform *pradakṣiṇās* with each one of these groups. After this, the *svāmīs* partake of the *nirmālya prasāda.* On these nights, the Kṛṣṇa Temple never closes and is open through the night in the temple premises. There are bands, orchestras, vocal music, popular sermons from the Purāṇas (primarily the *Bhāgavata*), devotional dancing, hymn-singing and short plays and skits based on episodes from the Epics, Purāṇas and the *nāṭaka* literature of the classical period. The variety entertainment program continues through into the early hours of the *dvādaśī* mornings when the *paryāya svāmin* offeres *pūjās* to Kṛṣṇa and the previous day's fast is broken with a sumptuous meal at the *caukī.*

There are no *utsavas* held during the Cāturmāsya period. Also, Vyāsapūjā is performed during every *pūrṇimā* of the traditional Cāturmāsya period. Besides this, there are daily recitations from the *sāttvika* Purāṇas during the Cāturmāsya period. They are systematically held at three places in the Kṛṣṇa temple premises: The steps of the Madhva-sarovara, the *siṃhāsanaśālā* before the Paryāya-pīṭha, and near the Mukhyaprāṇa shrine at the Candraśālā.

The Śrāvana-śuddha-pañcamī day is known as **Nāgara-pañcamī**. On this day, a great number of devotees visit various Subrahmaṇya shrines all over Tuḷunāḍ. Childless couples and persons afflicted with skin diseases observe strict ritual purity and fast, and visit Subrahmaṇya shrines in order to perform ritual austerities and offer prayers. Anthills where snakes are known to reside, are worshipped and propitiated for the fulfilment of their choice desires. They offer milk, honey, etc., as *naivedya* and perform *ārati.* Pilgrimages are undertaken to the biggest Subrahmaṇya shrine in Karnataka, the Kukke-Subrahmaṇya temple in the Suḷya *tāluk* of South Kanara District. At the Uḍupi Kṛṣṇa temple, special *pūjās* are offered at the Subrahmaṇya shrine located opposite the Baḍagu Māḷige on the northside of the temple.

On **Śrāvaṇa-pūrṇimā** day, is the annual sacred chord renewal ceremony for the Yajurvedins. All *dvija brahmacārins* and *gṛhasthas* belonging to the Yajurvedins change their *yajñopavītas* by ritually casting off the old wornout threads and replacing them with new

ones. This rite, is one of the last true vestiges of the Vedic era that has survived into modern Hinduism. Fire sacrifices are performed and meditations are done with the sacred and powerful Gāyatrī mantra on this day. All the famous Yajurvedī *ṛṣis* are propitiated on this day by the offering of *arghya.* This day is known as Yajurupākarma day.

On this day also falls **Hayagrīva Jayantī**. It is celebrated with great pomp at the Sode Maṭha, as it happens to be the Incarnation day of the Lord as Hayagrīva. This festival was introduced at the time of Vādirāja who included the deity among the *saṃsthāna devatās* of the Sode Maṭha. Hayagrīva was the favorite *upāsanā mūrti* of Vādirāja who was also responsible for popularizing this rather rare form of Viṣṇu among the Mādhvas as a whole. Special *pūjās* are offered to the icon of Hayagrīva and a *naivedya* dish called '*hayagrīva*' itself is prepared for the occasion.

Śrāvaṇa-bahuḷa-dvitīyā is the annual *ārādhanā day of Saint Rāghavendra Tīrtha* (1596-1671 C.E.), the seventh and most illustrious pontiff of the erstwhile Pūrvādi Maṭha (one of the three premier *deśastha* Mādhva *maṭhas,* now renamed after the pontiff-saint as 'Rāyara' Maṭha). Like Vādirāja, he was a pontiff-saint as he contributed vastly to the Haridāsa literature, yet unlike the former, he was a *deśastha* Mādhva pontiff. However, again like Vādirāja, he too performed '*sajīvavṛndāvanapraveśa.*' Familiarly known as 'Rāyaru' in the Mādhva community as a whole, his widespread fame and ever-increasing popularity as the 'wish-fulfilling saint' has become a living legacy in modern Karnataka today. All year round, millions of pilgrims pour into Mañcāla village, the location of his tomb-shrine, in the Kurnool District of Andhra Pradesh, to perform ritual austerities and offer prayers in order to get their desires and wishes fulfilled. The already innumerable and yet increasing '*mṛttikā-vṛndāvanas*' (replica cenotaphs built with the sacred mud from the original tomb-shrine) of the pontiff-saint in the towns and cities of Karnataka, which have become popular sanctuaries of spiritual solace, are standing testimony to the wide popularity this patron-saint enjoys among the public of modern Karnataka. His cult is also fast spreading into Andhra Pradesh,

Maharashtra and Tamil Nadu. By virtue of his spiritual charisma, coupled with the innumerable miracles associated with him, the pontiff-saint may very well be said to possess an independent and cosmopolitan cult of his own with his devotees hailing not only from all walks of life but from all castes, sects and even creeds (Muslims and Christians) as well. Thus naturally enough, the Mādhvas as a whole proudly celebrate his *āradhana day* with much pomp and fanfare. At Uḍupi, his '*mṛttikā-vṛndāvana*' is located in the northwest corner of the Car Street just in between the Paḍubīdi (western radial road) and the edifice of the Kṛṣṇāpur Maṭha. This indeed, is a veritable shrine in itself. On this day, special prayers and *arghya* are offered by the *paryāya svāmin* to this much venerated pontiff-saint. There is special recitation and sermon delivered by the *maṭha paurāṇika* on the greatness and glory of this very popular pontiff-saint. The *paṇḍita* community of the *aṣṭamaṭhas* hold a special session to discuss the works and contributions of Rāghavendra Tīrtha to the cause of Dvaita Vedānta. *Parimaḷā*, an illuminating commentary of Jayatīrtha's *Nyāysudhā*, is his magnum opus.

In the zodiacal month of Siṃha (Leo), corresponding to the calendar month of Bhādrapada, on the day of the Śravaṇa asterism, falls the *Ṛgupākarma day* according to the *sauramāna sampradāya*. On this day, all *brahmacārins* and *gṛhasthas* adhering to the *Ṛgveda* make the annual ritual change of their *yajñopavītas*. As usual, Gāyatrī-homa and *japas* are performed and *arghyas* offered to the important Ṛgvedic sages. However, the more important thing is that on this day the Uḍupi pontiffs also observe *upākarma*. The *svāmīs* of Uḍupi, being *ekadaṇḍī sannyāsins*, do not possess the *yajñopavīta* on their person. Instead, it is knotted around the center of their *daṇḍas*. This then, is ritually changed every year on the Ṛgupākarma day. All the Uḍupi *svāmīs* are required to observe their *upākarmas* only on this day, regardless of which Vedic family they adhered to in their *pūrvāśrama* (pre-monastic) stage. Thus, the uniform and standard *upākarma* day for the Uḍupi *svāmīs* is the Ṛgupākarma day.

In the very same zodiacal month of Siṃha, corresponding to the calendar month of Bhādrapada, on the day of the Hastā asterism falls the *upākarma day* for the Sāmavedins.

Śrī-Kṛṣṇāṣṭamī: If Bhādrapada-bahuḷa-aṣṭamī coincides with the Rohiṇī asterism, it is known as Śrī-Kṛṣṇa Jayantī, as this is precisely how the annual astrological almanac is read at the time of the Lord's Incarnation as Śrī-Kṛṣṇa as preserved by Hindu oral tradition. On the other hand, if the *tithi* and the *nakṣatra* do not coincide in a given year, which is most often the case, the holy day, is just called Kṛṣṇāṣṭamī or Gokulāṣṭamī. Naturally enough, it is the grandest and most important annual event in Uḍupi. Whenever it is Śrī-Kṛṣṇa Jayantī, the holy festival is celebrated with even more pomp and grandeur. Since Kṛṣṇāṣṭamī occurs during the Cāturmāsya period (officially and traditionally speaking, though the Uḍupi *svāmīs* themselves would have by this time concluded their now shortened annual Cāturmāsya sojourns lasting only two months instead of four) there is no official and formal Rathotsava as such. However nowadays, due to the shortened Cāturmāsya, the Uḍupi pontiffs at least try to get back to headquarters to jointly celebrate this important annual festival of Uḍupi along with the *paryāya svāmin.*

The day of Kṛṣṇāṣṭamī itself is one of prayer and fasting. The *Bhagavad Gītā* and the *Bhāgavata Purāṇa*, the two principal texts of the Bhāgavata *sampradāya*, are recited, sermoned and discussed the whole day by the *paṇḍita* community of the *aṣṭamaṭhas*. All *pūjās* go on as usual. Only, the Mahāpūjās are conducted elaborately both in the temple and in the *aṣṭamaṭhas.* However, the schedule of *pūjās* on that holy *aṣṭamī* evening undergoes both a postponement and modification from the normal daily routine. That evening, the *paryāya svāmin* proceeds for his evening bath only after moonrise. By the time he offers the special *śaṅkhodakas* and *kṣīra arghyas* to the Kṛṣṇa icon, it is already well past midnight. The special *arghyas* are offered precisely at the time of the holy Incarnation. Special *naivedyas* consisting of various delicacies are offered to Kṛṣṇa and then fed to the cows in the Gośālā on *ekādaśī* days. Thus, by the time the Rātripūjā concludes that night, it is

actually the very early hours of *navamī* morning. As on *ekadaśī* nights, there is no Raṅgapūjā performed on this holy *aṣṭamī* evening. The rest of the evening *pūjās* are also not performed that night.

The next day, i.e., on *navamī* morning, the previous day's fast is broken early as on the *dvādaśī* mornings upon the early performance of the usual ten *pūjās* of the daily morning schedule. After this early sumptuous feast at the *caukī*, there is a fiesta like celebration in the Car Street. At noon there is a special procession held in the Car Street consisting of floats and pageants prepared by the students and staff of the eight *maṭhas*, each depicting a special episode of Kṛṣṇalīla. These beautifully planned and tastefully decorated floats, each emphasizing different aspects of the holy Incarnation, are then slowly paraded around the Car Street with the cheering public on either side. Each *maṭha* competes with the other in making its float the best and yet they all cooperate to make the whole celebration a very grand success. The *paryāya svāmin* awards and congratulates the *maṭha* with the best float. This function is called the 'Śrīkṛṣṇalīlotsava.' After this, the *paryāya maṭha* commences the Viṭṭalapiṇḍyutsava. Here, a beautifully finished clay idol of Kṛṣṇa is placed in a chariot after the Lord has been invoked into the idol by the *maṭha purohitas* and inaugurated by the *paryāya svāmin*. It is then taken around in a slow procession in the Car Street. Several personnel from all the eight *maṭhas* parade in fancy costumes before the chariot. Thus, while the Śrīkṛṣṇalīlotsava is a competitive venture among the *aṣṭamaṭhas*, the Viṭṭalapiṇḍyutsava is a cooperative effort on the part of the very same eight *maṭhas*. There are clowns, pantomimes and masked figures who precede the chariot amusing the spectator public on either side of the Car Street as the procession moves on. In front of each *maṭha* are beautifully made arches with artistically decorated festoons. In the center of these arches, hang pots, each containing a special kind of delicacy favorite of Kṛṣṇa. As the chariot proceeds along the Car Street, it stops in front of each *maṭha* and a child dressed as Kṛṣṇa breaks these earthen pots thus commemorating a re-enactment of Kṛṣṇa's childhood pranks. The public cheers as each pot is broken. There are however several big pots to be broken at the two main

big arches of the Śrī-Kṛṣṇa temple itself. These are: at the *kallu-maṇṭapa*, the main entrance of the Kṛṣṇa temple, and at the *gopuram* sheltering the *kanaka kiṇḍī*. These contain colored water and the most favorite delicacies of Kṛṣṇa including curds and butter. The pots at the *kallu-maṇṭapa* are broken before the procession starts while the *gopuram* ones are broken at the conclusion of the procession. The clay idol is then ceremoniously immersed into the *sarovara* in the presence of the *svāmīs*. Then the people partake of sweets and other special delicacies favorite to Kṛṣṇa and engage themselves in sport by throwing colored water on each other. The fiesta celebrations attract a huge crowd from far and near in which the people participate and amuse themselves. On *navamī* night, there is a big play put up by the staff of the *paryāya maṭha* enacting the life of Śrī-Kṛṣṇa. This, then concludes the Kṛṣṇāṣṭamī celebrations.

Gaṇeśa Caturthī: It falls on Bhādrapada-śuddha-caturthi. It is both the birthday of Gaṇeśa and the day the god received blessings from the Lord as Viśvāmbara. This festival seems to be widely prevalent and enormously popular among the Tauḷavas and is celebrated with much enthusiasm and energy throughout the Tuḷu country. From the innumerable shrines dedicated to Gaṇeśa in a vast variety of iconographical forms, one can easily conclude that Tuḷunāḍ was one of the chief seats of the pre-Pañcāyatana Gāṇapatya sect.

On this day, a beautifully finished and well-decorated clay idol of Gaṇeśa of a considerable size is brought in due procession into the premises of the Śrī-Kṛṣṇa temple. At the entrance of the temple, it is duly received by the *paryāya svāmin* and his divān. Thereafter, it is taken inside straight to the Baḍagu Māḷige and placed under a well embellished arch. The *purohitas* of the *paryāya maṭha* then perform the ceremonies connected with the temporary installation of such an icon by conducting various special *homas*. The *paryāya svāmin* and his divān preside over the installation ceremonies of the huge clay idol. Several smaller and varied forms of the clay Gaṇeśa idols, are also installed in three other places inside the Kṛṣṇa temple. These are at the anteroom of the *siṃhasanaśālā*, besides the Mukhyaprāṇa shrine in the Candraśālā, and beside the

Kṛṣṇa icon inside the inner chamber of the sanctum sanctorum itself. Besides these, every one of the eight *maṭhas* installs eight different forms of these clay Gaṇeśa idols. Again, each of the spots where these Gaṇeśas are installed are tastefully decorated, each done up emphasizing different episodes of the Gaṇeśa-*līlā*. All these Gaṇeśa idols receive regular morning and evening worship from the *svāmīs* of Uḍupi. These special *pūjās* offered to the Gaṇeśa idols by the *svāmīs* during the Gaṇeśotsava period, lasting for four days continously, attract large crowds who not only come to offer their prayers and devotion but appreciate the various Gaṇeśa-*līlā* scenes on display in the temple and the eight *maṭhas*. The icon of 'Kṣipraprasāda Gaṇapati' in the premises of the Ananteśvara temple at Uḍupi receives elaborate attention and worship during the four days of the Gaṇeśotsava festivities. On the fourth and last day of the Gaṇeśotsava celebrations, there is a big procession of the huge clay icon installed ealier in the Baḍagu Māḷige. After the *purohitas* have formally performed the *visarjana* rites, the huge clay idol, as it proceeds, collects the three other little ones installed in the temple and further proceeds for a procession around the Car Street. It picks up the eight Gaṇeśas installed in the eight *maṭhas* enroute and finally returns to the temple. It is then taken to the Madhva-sarovara along with the other little icons and placed in a decorated boat. After going round the *sarovara* once, the icons are all ceremoniously immersed into the sacred tank after the *svāmīs* have performed *āratis*. This concludes the Gaṇeśotsava festivities.[221]

Navarātri Festival: From Āśvayuja-śuddha-prathamā through Āśvayuja-śuddha-daśamī is the Navarātrī festival also known as Daśarā. For these ten days, the icon of Kṛṣṇa is decorated in the form of a Hindu goddess each day. The feminine *alaṅkāra* forms vary greatly from day to day. On the Sarasvatī-pūjā day, the holy icon is decorated like the goddess Sarasvatī, and on Durgāṣṭamī day like the goddess Durgā. Anyway, for each of these ten days, the holy icon is decorated like one of the goddesses of the Hindu pantheon. Besides this, on every Friday all year round, the holy icon is decorated in a feminine form. During the Navarātrī festival the *maṭha* clergy recites all the thirty-nine works of Madhva. Also,

during these ten days, the pontiffs of Uḍupi sermon on the essence of each of Madhva's thirty-nine works. On the day of the Mūlā asterism, all the Hindu scriptures are tied together in a silk cloth and ceremoniously installed by the *maṭha purohitas* in a special altar erected for the occasion in the Candraśālā. Thereafter for three full days, the *paryāya svāmin* offers *pūjā* to the goddesses Sarasvatī and Bhāratī through these scriptures. Vyāsapūjā, is also done throughout these three days. On the day of the Śravaṇa asterism, the *maṭha purohitas* perform the *visarjana* rites to these sacred scriptures, after the *svāmin* has offered *pañcakajjāya naivedya* and *āratis*.

The last day of the Navarātrī festival, is the day of Vijayadaśamī. On this day, the seminaries associated with the *aṣṭamaṭhas* of Uḍupi begin their new terms of classes. Thus, it is also known as Vidyādaśamī. Anyway, on this morning, bushels of freshly harvested crops are brought into the Kṛṣṇa temple in the *suvarṇa pālkī* and taken into the sanctum sanctorum through the rear door of the Kṛṣṇa shrine. This is the only occasion and the only day of the year for and in which, the rear (and perhaps the original main doors and entrances to the sanctum of the Kṛṣṇa shrine) portals of the sanctum are thrown open. It leads straight into the outer chamber where the *svāmīs* perform their *sandhyā* and *japas* thrice a day in total seclusion and strict ritual purity. This is also the very same outer chamber of the sanctum where the Śayanotsava takes place every night. On this day, the entire temple is decorated with bushels and sheaves of freshly harvested crops. Also, freshly harvested crops and vegetables are cooked and offered for *naivedya* on this day. Thus Vijayadaśamī is the Thanksgiving Day in Uḍupi. Vijayadaśamī also happens to be the birthday of Madhva and the eight *svāmīs* offer special *pūjās* at Madhva's 'Disappearance Spot' contained within the sanctum of the Ananteśvara temple at Uḍupi. At this holy spot, the Kaṇiyūr Maṭha, under whose custody comes the Ananteśvara temple, makes special arrangements for the recitation of the *Sumadhvavijaya* on this day. On Vijayadaśamī evening, the *paryāya svāmin* goes in procession to Kaḍiyāḷi, a suburb of Uḍupi and offers *pūjās* to the ancient Śamī plant contained within the premises of the very ancient Durgā temple in this northern suburb.

Also, that evening the *āsthāna paṇḍitas* of the *paryāya maṭha* recite the Vedas and the *purohitas* perform *ārati* to the *maṭha śalagrāmas* and the temple elephant. As it is still officially the Cāturmāsya period, there are no *utsavas* except the evening procession to Kaḍiyāḷi.

Paścima-Jāgaraṇapūjā: From Āśvayuja-śuddha-ekādaśī to Kārtika-śuddha-dvādaśī (Utthāna-dvādaśī day) is the period of the Paścima-Jāgaraṇapūjā at the Uḍupi Kṛṣṇa Temple. The event symbolizes the waking of the Lord from his Yoganidrā. For one month during this period, the *paryāya svāmin*, upon conducting the Nirmālyavisarjanapūjā early every morning, proceeds to perform the Paścima-Jāgaraṇapūjā. Each morning just before the commencement of this special *pūjā*, various types of musical instruments are played for fifteen minutes each. In the end, all the musical instruments are played together in a very melodious symphony. Thus playing their instruments, the musicians circumambulate seven times around the Kṛṣṇa shrine. This ceremony is very impressive to the onlooker. After this, there is *bhajana* and *saṅkīrtana* performed by various groups and the *kīrtanakāras* of the *maṭha*. Then, the *paryāya svāmin* offers boiled rice, brown sugar, coconuts and bananas as *naivedya*. One *harivāṇārati* is then raised to the icon of Kṛṣṇa inside the sanctum. The *paryāya svāmin* then brings out the very same *ārati* outside and reoffers it to the Lord in front of the *tīrtha-manṭapa* as is done every evening during the Cāmarasevā. The same *ārati* is then offered to the *tulasīvṛndāvana* adjacent to the *dīpastambha* and then successively re-offered to Mukhyaprāṇa, Madhva and Garuḍa. The Paścima-Jāgaraṇapūjā may be peformed only by the *paryāya svāmin*.

The Dīpāvaḷi Festival: For four days, starting from Āśvayuja-bahuḷa-trayodaśī through Kārtika-śuddha-prathamā, Uḍupi celebrates the Dīpāvalī festival. On *trayodaśī* night, huge copper cauldrons are cleaned and set on firewood stoves. Fresh water from the holy *sarovara* is filled into the cauldrons. They are then offered *pūjā* and the stoves are set alight in ceremony by the *paryāya svāmin*. The water in the cauldrons are then heated through the night. This is called Gaṅgāpūjā. On this occasion, several people as well as

the staff of the Kṛṣṇa temple light lamps which are filled with sesame seeds in black muslin cloth pouches dipped in sesame seed oil. These are then kept on the southern side of the temple and lit by reciting apotropaic *mantras* against death. This ceremony is called Yamadīpa.

In the early hours of the *caturdaśī* morning, called Naraka-cāturdaśī, upon the performance of the usual Nirmālyavisarjanapūjā, the icon of Kṛṣṇa is bathed in pure sesame seed oil. Green-gram flour and hot water heated through the night in the cauldrons are brought and then ceremoniously poured over the holy icon. The *paryāya svāmin* and the temple staff then annoint and smear themselves with this sacred sesame oil and thereafter have a hot water bath from the cauldrons. Drops of this sacred *abhiṣeka oil* are then distributed to the pilgrims and the public as *prasāda*. There is a sumptuous feast at the *caukī* that day.

Next day, on Āśvayuja-amāvasyā, a beautiful image of the demon-king Balī (son of Virocana and the grandson of Prahlāda) is artistically drawn on the ground, before the *kanaka-kiṇḍī* underneath the *gopuram* by the *maṭha* artists with various types of colored powder. The *purohitas* of the *maṭha* invoke Balī and the Lord in His incarnation as Vāmana and offer *pūjās* to the image. The *paryāya svāmin* presides over these *pūjās* for two nights consecutively. On these nights, *amāvasyā* and *prathamā*, several lamps are lighted throughout the entire city. This ceremony is called Ākāśadīpa. On Kārtika-śuddha-prathamā, also known as Balīpāḍyamī, the entire Gośālā is ceremoniously washed and the cows bathed and decorated. They are then fed with special sweets and taken around the Car Street in a procession. During the procession, *pūjā* is offered to them at every one of the eight *maṭhas*. There is a special *gopūjā* performed in the temple that day and the holy icon is decorated in the form of Vāmana during the Alaṅkārapūjā for that day.

Tuḷasīvṛndāvanapūjā: Every evening from Kārtika-śuddha-prathamā to Kārtika-śuddha-dvādaśī (Utthāna-dvādaśī-day), the *paryāya svāmin* performs special pūjās to the *tulasī-vṛndāvana* adjacent to the *dīpastambha* inside the Kṛṣṇa temple. In the evenings

during this period, the *paryāya svāmin* upon perfroming the usual Rātripūjā proceeds to perform the Tulasīvṛndāvanapūjā. On these occasions, the *maṭha śālagrāmas* are placed inside this beautifully decorated *vṛndāvana* and the *paryāya svāmin* offers prayers to the twelve forms of Viṣṇu (Acyuta, Ananta, Govinda, Keśava, Nārāyaṇa, Mādhava, Madhusūdana, Trivikrama, Hṛṣikeśa, Padmanābha, Dāmodara and Vāsudeva). Thereafter, *naivedya* is offered and eight *āratīs* are raised in succesion to the *vṛndāvana.* At this time, the *kīrtanakāras* and the *maṭha* staff, colorfully dressed, dance around the Kṛṣṇa shrine with cymbals and gongs singing beautiful and melodious *bhajana* lyrics in Sanskrit, Kannada and Tuḷu composed by Vādirāja and the other Haridāsas. The melodies are just beautiful to the ear. The *paryāya* and the other guest *svāmīs* join this *gopī-līlā* and regally and ceremoniously circumambulate the shrine several times over. This is one of the events to look forward to as it leaves a rather lasting impression on any onlooker. The *dīpastambha* is lighted every evening throughout this colorful festive period. Also, the *tulasī-vṛndāvana* is decorated differently every evening in a very artistic manner.

Utthāna-Dvādaśī and the Lakṣadīpotsava Festivities: On Kārtika-śuddha-dvādaśī (Utthāna-dvādaśī day), the traditional Cāturmāsya period officially concludes. On this very auspicious day, after an elaborate Mahāpūjā, the Tuḷasīvṛndāvanapūjā takes place at daytime itself instead of the evening as is otherwise done in the days prior to this. Thereafter, upon breaking the previous day's *ekādaśī* ritual fast, arrangements are made for the special Kṣīrābdhipūjā taking place in the Madhva-sarovara that afternoon. The *maṇṭapa* at the center of the holy *sarovara* is beautifully decorated with magnificent festoons. At the appointed time, the *paryāya maṭha's śālagrāmas* are placed in a special *vṛndāvana* and ceremoniously taken to the well embellished *kṣīrābdhi-maṇṭapa* in the center of the holy *sarovara.* Also at this time, in accordance with tradition, the chief presiding *saṃsthāna* deities of the Kṛṣṇāpur, Puttige and Kāṇiyūr *maṭhas* (if they happen to be in Uḍupi at that time) are ceremoniously brought into the Kṛṣṇa temple from their *maṭhas* by the respective *svāmīs* and *paricārakas.* These are then

taken ceremoniously to the *kṣīrābdhi-maṇṭapa* in the center of the *sarovara.* Here, the *paryāya svāmin* offers *pūjā* to the *śālagrāmas* and the *mukhyārādhya devatās* of those three *maṭhas* by offering special *arghyas* with the appropriate prayers. The Lord is then, officially awakened from His *yoganidrā* with special prayers. Soon after this, the *paryāya svāmin* offers special *arghyas* and fragrant flowers. Then upon prostrating to these *śālagrāmas* and the three chief presiding deities, coconut *naivedya* is offered. The central highlight of the Kṣīrābdhipūjā is, however, the performance of *kṣīrābhiṣeka* to the *śālagrāmas* of the *paryāya maṭha* and to the chief *saṃsthāna devatās* of those three *maṭhas.* Three times each, milk is ceremoniously poured over the *śālagrāmas* and the three icons by the *paryāya svāmin* to the recitation of the Puruṣasūkta. Then, the usual eight *āratīs* are offered in sequence. This concludes the Kṣīrābdhipūjā. In the evening, a special mock wedding ceremony is conducted between Viṣṇu and the goddess Tulasī by the *maṭha purohitas.*

Thereupon still later in the evening, after the conclusion of the usual Rātrīpūjā and upon offering special prayers together with propitiation to the *navagrahas* and the offering of various *dānas* to the *maṭha purohitas,* at a given auspicious moment, the *utsava mūrti* of Uḍupi Kṛṣṇa which was taken into the sanctum four months ago at the beginning of the Cāturmāsya (which was the last day of the '*utsava* season') is now ceremoniously brought out for the first time since that day from inside the sanctum onto the awaiting old *pālkī* to be taken out for a procession. As usual, the icon of Vāyu is also brought out. At first, they are taken straight to the steps of the beautifully illuminated Madhva-sarovara. Here, they are alighted from the *pālkī* and transferred to a well decorated boat. After the *paryāya svāmin* has performed *ārati* to the icons in the boat, it sets sail toward the well illuminated *maṇṭapa* at the center of the *sarovara.* At this time, firecrackers are burst and thousands of lamps are lit on the other steps of the *sarovara,* i.e., on its northern, eastern and southern sides. It is a marvellous sight. The boat having reached the center of the *sarovara* docks at the *maṇṭapa* and the two icons of Kṛṣṇa and Vāyu are taken and placed in the center of

this mid-marine altar. At this time, the *paryāya svāmin* having reached there by another boat, performs special *pūjās* to the icons and a set of *āratis* are raised. The whole *pūjā* lasts for half an hour. Upon putting them back into the boat, the *paryāya svāmin* returns ashore. The boat bearing the two holy icons of Kṛṣṇa and Vāyu then travels several times around the mid-aquatic *maṇṭapa*, while the *svāmin* completes one full *pradakṣiṇā* around the *sarovara*. Having returned to the same spot after *pradakṣiṇā*, the boat also returns ashore after docking once at the *maṇṭapa*. Thereafter, the two icons are removed from the boat and placed back into the awaiting *pālkī*. This entire aquatic event is known as Teppotsava and, officially speaking, is celebrated only twice a year. They are on the Utthāna-dvādaśī night and during the sixth night of the Saptotsava celebrations in January. It is also done whenever anyone gets Saptotsava performed as a *sevā*. This, however, is considered unofficial as it is not done at the expense of the *paryāya maṭha*.

After Teppotsava, the icons proceed for a grand Rathotsava in the Car Street. Two *rathas* are used, the Garuḍaratha and the Rudraratha. In one (the medium-sized) are placed the icons of Kṛṣṇa and Ananteśvara and in the other (the small-sized) are placed the icons of Vāyu and Candreśvara. At this time, oil-wick lamps are lighted on the front porticos, balconies and terraces of all the buildings in and around the Car Street. The edifices of the eight *maṭhas* are well-illuminated with these lamps and literally thousands of them are burned and lighted in a row. Besides these, special multi-tiered scaffoldings are set up throughout the entire circuit of the Car Street wherein are lighted thousands of oil-wick lamps. It is the most magnificent and truly fabulous spectacle to watch at Uḍupi. For four days, from the Utthāna-dvādaśī night to the night of Kārtika-pūrṇimā, twenty-five thousand oil-wick lamps are lighted each night during the nightly Rathotsavas on these four days. Thus a total of one hundred thousand oil-wick lamps are lighted during the four days of these special night-time luminous festivities called the Lakṣadīpotsava celebrations, for which millions of pilgrims pour into Uḍupi to take part in these fantastic celebrations. After the Rathotsavas on each of these four nights, wherein the Garuḍa

and the Rudra *rathas* are used, the usual Maṇṭapa-pūjā takes place in the Vasanta-maṇṭapa.

On Mārgaśīrśa-śuddha-dvitīyā, a special Rathotsava for Candreśvara alone is held in the Car Street. If in town, the pontiff of the Kāṇiyūr Maṭha, whose *maṭha* has custody of the temple, presides over the Rathotsava festivities. Otherwise, the rathotsava is simply inaugurated by the *paryāya svāmin* and thereafter the priests of the temple carry on the special *utsava* with the public participating.

Mārgaśīrśa-śuddha-ṣaṣṭhī day is called **Subrahmaṇya-ṣaṣṭhī**. Special *pūjās* are offered at the Subrahmaṇya shrine (consecrated by Vādirāja opposite the Baḍagu Māḷige) by the *paryāya svāmin*. Much of the rites, rituals, austerities and *sevās* performed on the Nāgara-pañcamī day is repeated on this day. After a grand Rathotsava conducted to the icon of Subrahmaṇya in the late afternoon, there is a sumptuous feast at the *caukī*.

Puṣya-śuddha-ekādaśī day is known as **Vaikuṇṭha-ekādaśī**, the second of the two big annual *ekādaśīs*. As is the custom of the two major *ekādaśī* days, it is communion day at Uḍupi. On this day, the holy *taptamudrā* sacrament is imparted by the pontiffs to the laity who missed out on the previous Śayanī-ekādaśī occasion. It is a day of total fasting, prayer and meditation.

Saptotsava Festivities: These annual festivities begin exactly five days prior to the first day of the zodiacal month of Makara (Capricorn) called Makara-saṅkrānti and concludes the following day with a grand function, called Survarṇotsava or Cūrṇotsava. The festivities last for seven days in all and hence the name Saptotsava. These festivities may recur several times during the utsava season depending on who gets it done as a *sevā*. It is the highest *sevā* one can get performed in the Uḍupi Kṛṣṇa temple. Officially, however, the *paryāya maṭha* conducts only one Saptotsava a year, and this is during the last days of the zodiacal month of Dhanu (Sagittarius) and the first two days of the zodiacal month of Makara coinciding roughly with mid-January in the Western calendar. At maximum, the *paryāya maṭha* may conduct a second Saptotsava by itself in the year before the '*utsava* season'

concludes, and when the Cāturmāsya period is about to begin. However, it is important to note that during the even years of the common era, the Paryāya-mahotsava or the biennial 'transfer of power' (from one *maṭha* to the other of the worship rights and management) of the Śrī-Kṛṣṇa temple takes place exactly one day after the conclusion of the annual Saptotsava festivities, with a day in between for rest and recuperation. Thus it falls on the *paryāya maṭha* to conduct a minimum of at least two Saptotsavas during the course of its term of office for two years at the Śrī-Kṛṣṇa temple — once in the odd year when it is exactly half-way through its two-year term of office, and again just before it hands over charge of the Uḍupi Kṛṣṇa temple to the next *maṭha* coming into *paryāya*.

It is a living tradition of the South Indian temple cultus that the annual Rathotsava festivities of a temple take place on the consecration day of that shrine every year as an annual event of celebration and sacred commemoration of that original day by the faithful. Ever since pre-Madhva times, the temple of Ananteśvara at Uḍupi, the original spiritual center of the Śivaḷḷi community, had been celebrating its annual Rathotsava on the Makara-saṅkrānti day. This means that this day is the consecration day of the Ananteśvara shrine. In cue with this tradition, Madhva installed this beautiful icon of Śrī-Kṛṣṇa, which he obtained by miraculous means at Malpe Beach, on this very day in 1278 C.E. Thus the annual Saptotsava festivities at Uḍupi mark the grand celebration and joyful commemoration of the consecration day of the Ananteśvara and the Śrī-Kṛṣṇa shrines combined.

On the first day of the Saptotsava festivities, after offering of special prayers to the Lord, giving of gifts to the *maṭha purohitas* and propitiation of the *navagrahas*, the *utsava* icons of Kṛṣṇa and Vāyu are brought out of their respective shrines and taken on the *pālkī* to the steps of the holy *sarovara*. Here, Teppotsava is conducted in a grand manner. After this, they are taken out into the Car Street where the two *utsava mūrtis* are ceremoniously installed together, in the awaiting and well decorated Garuḍaratha. The *utsava* icons of Ananteśvara and Candreśvara are mounted on the small Rudraratha. After the usual Utsavapūjā preliminaries, the two *rathas* are taken around the Car Street in procession. After the usual *utsava*

routines and displays in the Car Street, the icons (Kṛṣṇa and Vāyu) are brought back into the Kṛṣṇa temple. The Maṇṭapa and the Aṣṭāvadhāna *pūjās* take place in the Vasanta-maṇṭapa therafter. The usual and normal daily evening *pūjā* schedule resumes after this with the last *pūjā* of the day being conducted as usual. Anyway, this type of evening schedule and nightly procedure continues like this for four more days. Speciality of the Saptotsava festivities come in only on the sixth and seventh days of this week-long festival.

The sixth day is the most important and the grandest of the week-long festivities, for it is the hallowed Makara-saṅkrānti day. That night, after the usual pre-*utsava* preliminaries and the Teppotsava, there is the much awaited Rathatraya-Brahmotsava. In the Brahmaratha is installed the Kṛṣṇa icon, in the Rudraratha the icon of Vāyu and in the Garuḍaratha, the icons of Ananteśvara and Candreśvara. The Brahmaratha proceeds first followed by the Garuḍa and the Rudra *rathas.* At the junction of the Teṅkubīdi (southern radial road) and the Car Street, where a brief halt is made, all three *rathas* stand side by side. This indeed is truly and verily a fabulous and magnificent spectacle in itself. The Brahmaratha is parked in the center and to the right of it stands the Rudraratha and to the left is parked the Garuḍaratha. The rest of the *utsava* procedure and celebration is as usual and so are the post-*utsava pūjās* of the evening schedule at the Vasanta-maṇṭapa and the sanctum sanctorum.

On the seventh and last day of the Saptotsava festivities, the procedure is a little bit different from the previous six days. On this day, the Rathotsava takes place at day time immediately afer the Mahāpūjā. There is no Teppotsava and there is only one chariot, the Brahmaratha, drawn on the Car Street that day. Upon the conclusion of the Mahāpūjā, early in the afternoon, the *utsava mūrtis* of Kṛṣṇa and Vāyu are, as usual, taken to the awaiting Brahmaratha, parked in the Car Street, at the entrance to the temple, by the gold *pālkī.* After having installed the two icons in the Brahmaratha, the *paryāya svāmin* performs Suvarṇacūrṇārcanā with powdered 24 kt. gold. Because *pūjā* to the two holy icons is offered with powdered gold on this day, hence the name Suvarṇotsava or Cūrṇotsava

for this occasion. After this, flower *arcanā* is performed. Fresh fruit, *laḍḍus* and milk are offered as *naivedya* and the usual eight *āratis* are raised. After the *paryāya svāmin* has finished, the *svāmīs* of the other seven *maṭhas* who happen to be present in Uḍupi for the occasion ascend the gangway of the Brahmaratha one-by-one and offer *arcanā*, *naivedya* and *ārati*. Then just before the *utsava* is due to commence, the *paryāya svāmin* reascends the *ratha* and standing on top throws flowers, fruits, *laḍḍus* and currency coins to the public at large gathered below. After this, the *utsava* takes place as usual. However, the unusual thing that happens on Cūrṇotsava day is that the pontiffs of Uḍupi shun all protocol and dignity-of-office and actually join the public in drawing the Brahmaratha around the Car Street. This is the only day that such a thing is done. There is no pollution or defilement observed at this time. However, after the Rathotsava, the public and all the *svāmīs* go straight to the holy *sarovara* and plunge into it for a congregational bath. The *paryāya svāmin* bathes the icons of Kṛṣṇa and Vāyu as well at this time. This is called the '*avabhṛta snāna*.' This, again, is the only occasion when the *svāmīs* and the public take a bath together in the *sarovara* which otherwise is not normally done. There is no ritual purity observed at this time. Thus the Cūrṇotsava day is 'communitas' day in Uḍupi. After this, there is a special afternoon Maṇṭapa, Aṣṭāvadhāna, and Ekāntasevā-Śayanotsava *pūjās* performed at the Vasanta-maṇṭapa. The post-*utsava* procedure on this day is an unusual admixture of the post Mahāpūjā and the late evening routines of the Kṛṣṇa temple. Thereafter, the *paryāya svāmin* honors the other *svāmīs* present with perfume, while the *pārapatyagāra* honors them with *kāṇike*, *mālike*, and *ārati* on behalf of the *paryāya maṭha*. The Cūrṇotsava ends with a grand banquet for one and all present, at the *caukī* and the *bhojanaśālās*. I might point out at this time that there is an oral tradition current at Uḍupi to the effect that Aśvatthāma, the son of Droṇa of *Mahābhārata* fame, comes every year to Uḍupi at this time and atones for his sins by taking an active part in the Cūrṇotsava celebrations and leaves after partaking of the holy meal at the *caukī*. Thus concludes the Saptotsava festivities.

Madhva Navamī: On the ninth day of the bright half of the zodiacal month of Makara, Uḍupi commemorates the 'Disappearance day' of the third incarnation of Savior Vāyudeva as Śrīman Madhvācārya. The latter is said to have disappeared from mortal sight in the premises of the Ananteśvara temple at Uḍupi while discoursing upon his favorite *Aitareyopaniṣad* to his beloved disciples seven centuries ago in the Hindu cyclic year of Piṅgala (1317 C.E.) at the ripe age of seventy-nine years.

On the previous *aṣṭamī* evening, different varieties of vegetables arrive at the Śrī-Kṛṣṇa temple which are donations and contributions by various local groups and organizations sympathetic to the cause of Madhva and devoted to the Lord of Uḍupi. The *paryāya maṭha* supplies the rice and coordinates the whole process. That night various parishoners of the *aṣṭamaṭhas* gather together at the Baḍagu Māḷige wherein the vegetables are amassed. At the signal given by the *paryāya* and the other *svāmīs* present, the parishoners of the Uḍupi *maṭhas*, divided into eight groups, start cutting the vegetables. Whichever *maṭha's* group finishes its lot first gets the unique privilege and spiritual merit thereafter of serving the thousands of pilgrims, devotees and guests during the afternoon luncheon banquet thrown on the Madhva-navamī day. This tradition of bidding among the parishoners of *aṣṭamaṭhas* for the Madhva-navamī day catering, in a spirit of healthy and fraternal competition thus unifying all the eight pontificates under one banner for the Ācārya's 'Commemoration day,' was started and introduced by Vādirāja.

On Madhva-navamī morning, the *paryāya svāmin* and the other *svāmīs* present offer special *pūjās* at the 'Disappearance Spot' of Madhva in the Ananteśvara shrine. The *paryāya svāmin* performs *abhiṣeka* to the sacred spot as the Pāvamāna- and the Balitha- sūktas are recited. The *Vāyustuti* is also recited on this occasion. The Kāṇiyūr Maṭha, under whose custody come the Candreśvara and the Ananteśvara temples as well as the Ācārya's birthplace at Pājakakṣetra, organizes special *pūjās* and functions at these places in coordination with local groups. Special recitations of the *Sumadhvavijaya* are carried on everywhere in Uḍupi on this day.

After a very special and sumptuous banquet to one and all at the Kṛṣṇa temple, there is a procession held that afternoon wherein Madhva's picture is paraded in the streets by various local bodies and the citizens of Uḍupi at large. In the evening, there is an intellectual feast in the form of a public seminar in the Car Street and the Vasanta-maṇṭapa organized and convened by the *paryāya maṭha* with the cooperation of the other seven *maṭhas* and in coordination with various lay and clerical organizations both local and external connected with one *maṭha* or the other and interested in the propagation and promotion of Madhva's Dvaita Vedānta among the public. As true apostles and vicars of the Madhva faith, the *svāmīs* of Uḍupi take great pains to convene scholars and intellectuals dedicated to the cause of Dvaita Vedānta in particular and Vedāntism in general (paṇḍits of the Śaṅkara and the Rāmānuja versions of the Vedānta are also cordially invited to attend) to come and participate in this philosophical conference which is an annual ritual held every Madhva-navamī at Uḍupi.

In this *sabhā*, where sectarian and parochial bigotry is shut away and the torch of intellectual honesty upheld, the Uḍupi *svāmīs* arbitrate over interscholastic debates among the *paṇḍitas* of the three most important schools of Vedānta. A concise itinerary is arranged listing the topics to be discussed in the debates. The problems discussed, cover a very wide range starting from the varying interpretations of the terse *Brahmasūtras* and the amorphous Upaniṣads, the discussion of selected topics in epistemology, ontology, psychology, theology, soteriology, etc., the revision and the rehearsal of the criticisms leveled against each other's doctrines and dogmas in interscholastic dialectics contained in the polemical literature of the Matatraya (the three Vedāntic schools of Śaṅkara, Rāmānuja and Madhva) over the centuries, to the analysis of the religious practices, conventions and traditions of the three schools. On this occasion, scholars also present their research papers, quizzes are held to test the ability and resourcefulness of senior students and young budding scholars in Vedānta, and contests in Sanskrit poetics, dramatics, astrology, priestcrafts (Vedic and Āgamic) and the Kalpasūtra literature are also held. All these are held either in San-

skrit or Kannaḍa. Sometimes the *svāmīs* test the ability and calibre of their *paṇḍita* community by chopping to pieces the doctrines of Dvaita, and see if they can reconstruct and defend these doctrines by puzzling out the right answers. This system is called '*svayaṃkṛta pūrvapakṣa*.' Another important thing, is that there are mock debates held whereby *paṇḍitas* pretend to be Nyāya-Vaiseṣikas, Sāṅkhya-Yogins and Mīmāṃsakas, thereby keeping alive these long ago dead and gone systems of Hindu thought, at least intellectually alive if not actually. This preservation zeal by all the Vedāntins to keep alive their once powerful rival systems is indeed a catholic attitude and one that is to be appreciated as remarkable. In the end, the scholars who attended the seminar are handsomely rewarded by the *svāmīs* who generously dole out prizes and purses. Sometimes the Madhva-navamī functions are just for two or three evenings and sometimes for a whole week depending upon what share of the *paryāya maṭha*'s annual budget has been allocated for this occasion. Likewise, the number of scholars invited to attend and the agenda may also vary from year to year. Anyway, on Madhva-navamī night there is a grand Brahmotsava in the Car Street.[222]

On Māgha-pūrṇimā day, there is a Rathotsava held atop the hill shrine of the goddess Durgā installed and consecrated by Paraśurāma, at a place called Kuñjāru, very close to the birthplace of Madhva. On this day, there is a huge feast for one and all by courtesy of the Adamār Maṭha which has custody of the temple. That night, hundreds of devotees gather atop this holy and scenic hill and under a bright full moon, the annual car festival takes place. Either the pontiff of the Adamār Maṭha or the divān of that *maṭha* presides over the function. The speciality of this *utsava* is that the chief priest of the temple removes the icon of Durgā from the *ratha* at a certain point in the procession and dances about with it on his head in perfect balance. During his frenzied dance, the priest hands over flower and *tulasī* from the decorated icon to select members of the gathered public. At this point, even the *svāmī* accepts the *nirmālya prasāda* from him — which otherwise is not normally done. During the dance, there are several acrobatic feats performed but the icon is artfully balanced with great skill.

Mahāśivarātri: From Māgha-bahuḷa-caturdaśī through Phālguṇa-śuddha-prathamā, the Mahāśivarātri festival is observed at the Candreśvara and the Ananteśvara temples at Uḍupi. Special *rudrābhiṣekas* are conducted and *bilvapatrārcanā* performed, to the recitation of the 'Śatarudrīya' hymns and the *Śivasahasranāmāvaḷi*. Unlike the Smārtas, the Mādhvas do not fast on Śivarātri but instead have a sumptuous feast. The Mādhvas, though essentially Vaiṣṇavas, have no inhibitions about worshipping Śiva. They consider the god as a *parama* Viṣṇu-bhakta and propitiate him with all due respect and veneration. The Mādhvas, in fact, daily meditate upon the Śivapañcākṣara-mantra and offer to him all the *upacāras* while performing *parivārapūjā*. Madhva, in fact, is the only one of the five Vaiṣṇava *ācāryas* (Rāmānuja, Madhva, Nimbārka, Vallabha and Caitanya) to have accorded full canonical recognition and sanction to the worship of Śiva among the followers of his Brahma-Vaiṣṇava *sampradāya*. A Rathotsava is held every night during the festive period for Candreśvara and Ananteśvara. On the last day of the Mahāśivarātri festivities, there is a special Rathotsava for Ananteśvara alone.

Kāmadahana Festival: On Phālguṇa-śuddha-caturdaśī falls the Kāmadahana festival, known in northern India as 'Holī.' This festival celebrates both the coming of spring as well as symbolically reminds one and all to burn one's material desires and turn toward the spirit in order to seek salvation from *saṃsāra*. It thus acts as a reminder day to mankind that in the midst of all the worldly joys and material affluence one may have, there is always the ultimate task yet in hand to be taken care of.

On this day a huge effigy of the god Kāma (Cupid) filled with fireworks is taken in the procession, originating from the Kṛṣṇa temple and reaching the Durgā temple in Kaḍiyāḷi at the other end. The procession takes place in the late afternoon. At Kaḍiyāḷi, the effigy of Kāma is ceremoniously set on fire and the people joyfully watch it crackling, crumbling, and bursting as it goes up in flames. This is the symbolic burning of Kāma. The *paryāya svāmin* presides over the whole function. The next day, the positive aspect of the festival, i.e., the coming of spring, is celebrated wherein

people engage in throwing colored water on each other, smearing themselves with colored powder and offering sweets to each other.

On Phālguṇa-bahula-tritīyā and *caturthī* fall the *ārādhanā* days of Vādirāja and Vyāsa Tīrthas. Both of these annual commemoration days are celebrated well at Uḍupi. The Sode Maṭha takes special pride in celebrating their twentieth pontiff's *ārādhanā* in a grand and befitting style. There are special *pūjās* conducted to the *saṃsthāna devatās* of this *maṭha* on this day. Special daṇḍodaka is offered and the *paṇḍitas* of the *maṭha* hold special discussions on the innumerous and multifaceted works of Vādirāja. If not required to be at Uḍupi, the pontiff of the Sode Maṭha conducts the *ārādhanās* at the site of Vādirāja's tomb at Sode in North Kanara District. In the Kṛṣṇa temple, the *paryāya svāmin* offers *pūjā* to Vādirāja by reciting the '*Svapnavṛndāvanākyāna.*' In the afternoon, there is a discourse on the biography of this great pontiff-saint at the Candraśālā. In the evening, several groups come and sing various Kannaḍa and Tuḷu devotional songs composed by Vādirāja.

The next day is the *ārādhanā* day of the great *deśastha* Mādhva pontiff and champion of Dvaita Vedānta in the medieval period, Vyāsa Tīrtha. There are special discussions held by the *paṇḍita* community of the *aṣṭamaṭhas* on the masterly and original contributions of this great doctor and pontiff-saint to the cause of Dvaita Vedānta in his works. Vyāsa Tīrtha was the *vidyāguru* of Vādirāja and thus the former is held in an extra-special esteem in the Uḍupi *maṭhas* besides being universally acknowledged as a great pontiff-doctor-saint in his own right by all the Mādhvas. Moreover, Vyāsa Tīrtha himself spent several years at Uḍupi, which has no doubt earned him the special affection of the Tauḷavas.

Śrī-Rāmanavamī: It falls on Caitra-śuddha-navamī. The festival is conducted in a very grand manner at the Phaḷimar Maṭha whose chief presiding deity happens to be Kodaṇḍarāma. Special *abhiṣekas* and *pūjās* are conducted by the pontiff of the Phaḷimār Maṭha to this sacred icon given to their first pontiff by the Ācārya. In the Kṛṣṇa temple, the icon is decorated in the form of Śrī-Rāma on this day. There is a special sermon on the *Rāmāyaṇa* by the *maṭha paurāṇika* in the *caukī* on this day. The Raṅgapūjā at the

shrine of Mukhyaprāṇa is conducted in an extra-grand manner on this evening, and there is a special Brahmotsava that night.

Besides these annual festivals, the pontiffs of Uḍupi conduct the annual *ārādhanā* days of their predecessors, grand-predecessors and great-grand-predecessors in an elaborate fashion. This they are required to perform by obligation for upto three heads and then onwards perform those *ārādhanā* days of only the most celebrated pontiffs of their lineages. Thus the *ārādhanā* days of their immediate three predecessors are celebrated on a grand scale. This is all the more true in the case of their immediate predecessor's *ārādhanā* day. After the offering of special *daṇḍodakas*, there is a mass feeding on this day. This kind of mass feeding or banquets of an extra-grand scale is done on three occasions annually at the Uḍupi Kṛṣṇa temple. They are on the *gurusamārādhanā* day (immediately previous pontiff's death anniversary day), Cūrṇotsava day and the Mādhva-navamī day. Biennially, it is done on the incoming day of the next *paryāya maṭha*. Apart from those *āradhanā* days, the birthday, the ordination day and the coronation day of the Uḍupi *svāmīs* is also celebrated in the individual *maṭhas* annually.

Notes

[214] There are two systems of the Hindu calendar. These are known as the *sauramāna* and the *candramāna*. The former is the solar calendar, while the latter is the lunar calendar. The latter runs earlier than the former, chronologically. While the Śivaḷḷi Mādhvas follow the *sauramāna sampradāya*, the other Mādhva groups — the *deśastha* Mādhva community and the Gauḍa-Sārasvata Mādhva community — adhere to the *cāndramāna sampradāya*. However, it is interesting to note that the Sode Maṭha alone, among the Tauḷava Mādhva *maṭhas*, observes both *sampradāyas* of the Hindu calendar. This simultaneous dual adherence to both systems of the Hindu calendar by the Sode Maṭha was introduced at the time of Vādirāja, who by his constant association with the *deśastha* Mādhvas — especially with the illustrious *deśastha* Mādhva pontiff, Vyāsa Tīrtha (1478-1539 C.E.) — seems to have adopted the *candramāna sampradāya*, as well.

[215] Like the Western calendar, the Hindu calendar is also divided into twelve *māsas* (months). These are:

Calendar Month	Zodiacal Month	Ṛtu (Season)	Western Month
Caitra	Mīna	Vasanta	March-April
Vaiśākha	Meṣa	Vasanta	April-May
Jyeṣṭha	Vṛṣabha	Grīṣma	May-June
Āṣāḍha	Mithuna	Grīṣma	June-July

Śrāvaṇa	Karkātaka	Varṣā	July-August
Bhādrapada	Siṃha	Varṣā	August-September
Āsvayuja	Kanyā	Śarat	September-October
Kārtika	Tula	Śarat	October-November
Mārgaśirṣa	Vṛścika	Hemanta	November-December
Pauṣya	Dhanu	Hemanta	December-January
Māgha	Makara	Śiśira	January-February
Phālguṇa	Kumbha	Śiśira	February-March

The Western equivalents of the zodiacal months Mīna through Kumbha is as follows: Pisces, Aries, Taurus, Gemini, Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius, Capricorn, and Aquarius.

Every *māsa* is divided into two equal *pakṣas*, i.e., the *śuddha* and the *bahuḷa*. Every *pakṣa* constitutes fifteen days. The *śuddha pakṣa* or the bright half is that half of the Hindu month from the new moon day to the full moon day; and the *bahuḷa pakṣa* or the dark half of the month is from the full moon day to the new moon day. The fifteen days of each *pakṣa* are known as: *prathamā, dvitīyā, tritīyā, caturthī, pañcamī, ṣaṣṭhī, saptamī, aṣṭamī, navamī, daśamī, ekādaśī, dvādaśī, trayodaśī, caturdaśī, pūrṇimā* (full moon day) and *amāvasyā* (new moon day). These days are collectively called '*Tithis.*' Thus all dates in traditional Hindu circles are expressed by the indication of *māsa* (month), *pakṣa* (half), and *tithi* (day). Thus, for example, Māgha-śuddha-navamī means the ninth day of the bright half of the month of Māgha. We shall follow this traditional Hindu system in this chapter as the Western and the Hindu dates do not necessarily coincide every year. In other words, Māgha-śuddha-navamī could be January 26th this year and January 30th in another year. Besides these, there are twenty-seven constellations in the Hindu calendar which keep rotating. They are collectively known as '*nakṣatras.*' In agreement with the Western system, the Hindu calendar also acknowledges seven days to a week. A week is known as '*saptāha*' acknowledges seven. The year itself is divided into two halves. The period from the month of Mārgaśirṣa through the month of Śrāvaṇa is called *uttarāyaṇa puṇyakāla* and the period from the month of Śrāvaṇa through the month of Mārgaśirṣa is called *dakṣināyaṇa puṇyakāla.* There are sixty *saṃvatsaras* or 'cyclic years' which keep rotating themselves once every sixty years. Thus, for example, if 1980 C.E. is the Hindu cyclic year of Raudrī, it will be the year 2040 C.E. before this cyclic year repeats itself. Thus the sixtieth birthday is very important in the life of a Hindu for he would have completed one full round of the sixty cyclic years. If a person lives for one hundred and twenty years, the Hindu tradition recognizes that the individual has indeed lived a full life.

[216] The *paryāya svāmin* alone can distribute *mantrākṣatā* in the premises of the Kṛṣṇa temple according to tradition. It is his unique privilege and exclusive right to do so.

[217] According to the Mādhva tradition, God (Viṣṇu) and his son (Vāyu) have made possible the redemption of humankind by their three sets of incarnations. In Tretāyuga, they came as Śrī-Rāma and Hanumān, in Dvāparayuga they came as Śrī-Kṛṣṇa and Bhīmasena and in Kaliyuga as Vedavyāsa and Madhva.

[218] The system of the *pañcasaṃskāras* (five sacraments) is peculiar to South Indian Vaiṣṇavism, i.e., the sects of Rāmānuja and Madhva. Of these, five *saṃskāras* (*taptamudrā, ūrdhva puṇḍra,* Vaiṣṇava *nāma, mantropadeśa* and *śālagrāmapūjā*), the *taptamudrā* is the holiest and the most important. One officially accepts and adopts the Vaiṣṇava *sampradāya* upon receiving this very holy sacrament. Among the Śrī-Vaiṣṇavas, only two of the symbols of Viṣṇu — the *cakra* and the *śaṅkha* — are imparted in the sacramental process; while the Mādhvas use all the five symbols of Viṣṇu — *cakra, śankha, gadā, padma* and *aṣṭākṣarī nārāyaṇa.* Also, for the Śrī-Vaiṣṇavas this is a once-in-a-lifetime sacrament, while for the

Mādhvas it is an annual sacrament for the regeneration of the spirit, reconfirmation of their faith and renewal of their allegience to the Mādhva-Vaiṣṇava *sampradāya*.

219 According to Hindu beliefs, the following five metals alone are considered and sanctioned as being ritually pure and thereby permissible for use in religious places and ceremonies. These are gold, silver, copper, brass, and lead in hierarchy. They are collectively referred to as the '*pañcaloha*.' All utensils and pūjā paraphernalia must be made from one of these five metals or its alloys. Woodenware is also permissible. Anything other than these is ritually impure.

221 Gaṇeśa-caturthī is mostly meant for *vidyārthis* (students) and *iṣṭārthis* (people who wish their petty desires to be fulfilled). Thus Gaṇeśa is called a *kṣipraprasādidevata*. These people take a prominent part in the various activities of these festivities as a whole. It is they who build and embellish the arches in the temple and the *aṣṭamaṭhas* and compete with each other in making the best one. During the Gaṇeśa-caturthi celebrations, people continuously pour into the Kṛṣṇa temple for *darśana*. Grass, sugar cane, and a special dish called '*kaḍabu*' in Kannaḍa are the *naivedya* items for Ganeśa during this period. The *paryāya maṭha* organizes special evening programs of music, dances and *harikathā* during these four-day festivities.

222 Sometimes, Madhva-navamī celebrations are held outside Uḍupi by some of the non-*paryāya svāmis*, just to give other audiences a chance to attend the proceedings and take part in these celebrations. It is like the church going out and reaching the people once in a while which seems quite apt enough for Madhva-navamī as the Ācārya spent most of his life by going to where the people were and preaching to them his doctrine than the other way around. One such convention was attended by me in the township of Hubbaḷḷi in the Dharwar District of Karnataka in the first week of February 1979, where the pontiffs of the Phalimar-Bhaṇḍārakeri, Pejāvar, Puttige and the Adamār *maṭhas* held Madhva-navamī celebrations for a whole week.

Chapter 8

The *Paryāya Mahotsava*: The Biennial Festive Event Unique to Uḍupi

The word '*paryāya*' in Sanskrit literally means 'change or transition.' Here it has been taken to be an abstract noun and this is one particular way of grammatically and etymologically looking at the term. From another grammatical and etymological standpoint, we may first identify it to be a compounded gerund and thereafter analyze it as follows: '*pari*' (the Sanskrit prefix meaning 'around') + √i (the Sanskrit verbal root meaning 'to go') and '*ya*' (the Sanskrit compound gerund suffix meaning 'on'). Thus the meaning is 'on going around' and by extension, we may take '*paryāya*' to mean 'rotation.' Either way, the meanings fit in and serve our present context in which the term is being used. Not digressing too far from the literal and original Sanskritic meanings arrived at above, the term is applied or used in two ways in the Uḍupi context of things. Primarily, the term connotes the biennial festive event celebrating the transfer of authority of the exclusive rights of worship and management of the Śrī-Kṛṣṇa temple as well as the sole right to occupy the Supreme Pontifical Throne of the Tauḷava Mādhvas situated in the *siṃhāsanaśālā* of that sacred temple consecrated by Madhva seven centuries ago. Secondly, the term denotes the very two-year term of office itself. In this context, it becomes a kind of prefix signifying the pontiff and the *maṭha* currently in the office at the Śrī-Kṛṣṇa temple. Thus for example, the pontiff-in-office is referred to as the '*paryāya svāmin*' and his

maṭha as the '*paryāya maṭha.*' Thus, finally summing up the definition of the word '*paryāya*' in our present context, we may say that it ultimately comes to mean the total change of administration occurring once in two years at the Śrī-Kṛṣṇa temple at Uḍupi, which is systematically managed by its eight affiliate trustee-pontificates by turns of two years each. Thus, each *maṭha* has to wait for a period of fourteen years from the time it hands over charge of the Kṛṣṇa temple to the next maṭha coming into office, until the time before it can reassume once more, the worship rights and the management of the Śrī-Kṛṣṇa temple. We have thus at Uḍupi, a unique and an extremely well organized and efficient system of religious worship and temple administration unparalleled anywhere in the world. All the credit for organizing, introducing, streamlining and standardizing the biennial *paryāya* system at Uḍupi goes exclusively to 'Bhāvi-samīra' Vādirāja Tīrtha, the twentieth pontiff of the Sode Maṭha. The system was introduced roughly around the 1530s C.E. and has continued ever since without interruption for nearly five centuries. Earlier to this, (i.e., from the period from which Madhva coronated and appointed the first eight pontiffs in 1298 C.E. until the time when Vādirāja introduced the biennial *paryāya* system in 1532 C.E.), the *paryāyas* lasted for only two months each. Thus, one might say that Vādirāja only reformed and perfected an already existing system thereby yielding first place to the Ācārya, whose brain child and original genius it was initally anyway.

Among the speculations current in Uḍupi providing reasons for the change initiated by Vādirāja on the original and old two-month *paryāya* system into the current two-year scheme, is that the former had become obsolete and inconvenient in more than one way. Firstly, according to the old scheme, hardly had a *maṭha* assumed charge of the temple and settled down, when it had already to start making plans to wind up its establishment and make way for the next *maṭha* in line. This proved unsatisfactory, both spiritually and materially, for primarily one did not have the complete satisfaction of conducting worship through all the holy days of the year in an organized and settled down manner, and also, the *paryāyas* every two months proved too expensive, exhausting,

wasteful and unwarranted, fiscally speaking. Secondly, reflecting back on the transport facilities of those days together with the harsh, difficult and dangerous terrain one had to track to get out of the Western coastal strip into the rest of India and the four month rainy season sojourn and to top all this, the two-month *paryāya* scheme, the *svāmīs* of Uḍupi would be more or less confined to Uḍupi and its vicinity. They would be merely High Priests of the Kṛṣṇa temple and unable to function as apostles of the Mādhva faith. Also, they could never visit the various holy shrines and places of pilgrimage strewn and scattered all over India from Badrināth in the north to Rāmeśvaram in the south and from Kāmākhyā in the east to Dvārakā in the west. Thus, according to Vādirāja's new two-year scheme (even if the Uḍupi pontiffs had to return or stay back two years before or after their *paryāya*, for their *dvandva maṭha's* sake during the latter's *paryāya*), they still had twelve free years to tour all over India and propound and propogate the Mādhva faith. This way they amassed more wealth, fame, recognition and followers from all sections of society.[223]

The biennial Paryāya-mahotsava at Uḍupi occurs exactly on the fourth day after Makara-saṅkrānti (i.e., roughly around mid-January) in the even years of the Common Era. It is one of the biggest and the most unique festivals of South India and draws large crowds from far and near. On the *paryāya* day, the Car Street is literally one big sea of amassed humanity and all of Uḍupi's taverns, inns, hotels and other lodging facilities including the choultries of the Kṛṣṇa temple are full up to the brim with pilgrims, tourists and the general invited guests of the outgoing and incoming *paryāya maṭhas*. The *aṣṭamaṭhas* themselves do their very best to accommodate and provide facilities for the large influx of visitors to Uḍupi during the Paryāya-mahotsava, occurring every other year, in their own *maṭhas*, but the space being rather limited and scarce, it is hence given out only to the personal acquaintances and friends of the pontiffs.

The preliminaries for the incoming *maṭha* begin usually a year ahead of the due *paryāya* date. Firstly, the divān of the *paryāya maṭha*-to-be starts his hunt for the expansion of his *maṭha* staff and

personnel by advertising in local newspapers and magazines inviting for interviews his prospective employees. After several interviews, the applicants are chosen and given their appointments either to be filled in immediately or at a later date. As the time goes by and when the needs demand, the staff is periodically expanded right up to the *paryāya* date. Some may have their job until the *paryāya* day only while others may be continued to be employed through the whole two-year term depending on what their task warrants. Some employees are recommended by the pontiff and the *pārapatyagāra* or other such permanent members of the *maṭha* staff, while yet others may be adopted over from the staff of the outgoing *maṭha*, especially if that *maṭha* happens to be a *dvandva maṭha* of the incoming one.

On the more traditional and religious side, it is the responsibility of the incoming *maṭha's* divān to coordinate, supervise and preside over four important pre-*paryāya* functions. These go by the technical appellations of the *bāḷe* (banana), *akki* (rice), *kaṭṭige* (firewood) and *bhattā* (paddy) *muhūrtas*, in Kannaḍa. All these functions are fixed on auspicious days through the pre-*paryāya* year in consultation with the maṭha astrologers.

Bāḷe Muhūrta: This function is conducted almost a year ahead of the due *paryāya* date on a chosen auspicious day and moment. The function starts with the propitiation of the *navagrahas* by the purohits of the incoming *maṭha*. Then a procession starts out from the edifices of the incoming *maṭha* on the Car Street, with several *paricārakas* carrying *tulasī* seedlings and banana sapplings. The procession headed by the divān proceeds straight to the Candreśvara shrine at first and thereafter to the Ananteśvara shrine. In both these shrines, *kāṇike* and *prārthanas* are offered by the divān to the two deities. The party thereafter proceeds to the Śrī-Kṛṣṇa shrine. Here, at the main entrance to the temple, the party is duly welcomed and honored by the divān of the *maṭha* currently in office at the temple. Again, *kāṇike* and *prārthanas* are offered at the sanctums of Kṛṣṇa, Mukhyaprāṇa and Madhva. After this, the party returns to its *maṭha* and then goes to the appointed site outside Uḍupi, usually to the village headquarters (i.e., the pontifical vacation retreat of that

maṭha) and plants these *tulasī* and banana sapplings in the lands owned around there by the *maṭha*. The divān of the incoming *maṭha* presides over all the rites performed in this connection by the *maṭha purohitas*.

Akki Muhūrta: Precisely two months after the *bāḷe muhūrta*, comes the second pre-*paryāya* function, i.e., the *akki muhūrta*. Here too, the same process is repeated. The only specialities here are that the gold *pālkī* of the Kṛṣṇa temple is brought out and taken to the shop where the rice for the ensuing *paryāya* term would be bought and stored away for use both on the *paryāya* date as well as through the two-year term. Also, the procession is a much larger one with hundreds of employees carrying or carting bags of rice. Purely for ceremony's sake and as a mere formality, only one bag of rice is carried in the gold *pālkī*. It is also more elaborately done when compared to the *bāḷe muhūrta* procession, with band and pipe music heading the party in a massive parade. Another speciality is that the would-be *paryāya svāmin* makes it a point to be present at Uḍupi, if not already there, to preside over this very important function. He personally accompanies the gold *pālkī* procession accompanied by the divān and the *pārapatyagāra* of his *maṭha*. As usual, upon the conclusion of the function, the *maṭha purohitas* are presented with various gifts in cash and kind by the pontiff as an appreciation for officiating over the rites and ceremonies and conducting them in the required and proper manner. Also, on this day, the would-be *paryāya svāmin* invites all the other seven *svāmīs* of Uḍupi together with their *maṭha* staff and celebrates the occasion of the *akki muhūrta* by throwing a huge feast in the premises of his *maṭha* and in which his seven colleagues are profusely honored. In fact, the would-be *paryāya svāmin* personally goes in state to each of the other six *maṭhas* and the Śrī-Kṛṣṇa temple (to invite the current *paryāya svāmin*) and upon formally inviting all his seven colleagues takes them to his *maṭha* in a procession with all stately ceremony and honors. Here the staff and personnel of the would-be *paryāya maṭha* receive the grand pontifical procession at the gates of their *maṭha* and honor the svāmīs by performing *pādapūjā* and offering *māḷike* and *candana* to each one of them. The *svāmīs*

are then taken into the *maṭha* premises with full honors by the divān and the *pārapatyagāra* with the *maṭha purohitas* and *paṇḍitas* chanting the Vedas. Here inside, the senior staff of the *maṭha* honor the *svāmīs* with *kāṇike, māḷike* and *ārati*. After this the feast takes place.

Kaṭṭige Muhūrta: Seven months prior to the *paryāya* date, is the *kaṭṭige muhūrta*. This is the function in which firewood for use by the cooks of the *naivedya* and the *pākaśālās* every day during the coming *paryāya*, is ceremoniously and very artistically stockpiled in the backyard of the Śrī-Kṛṣṇa temple. This again, is a speciality of Uḍupi. After the usual preliminary processions and visitations to the various shrines by the divān and the *maṭha purohitas*, the party then proceeds to the backyard of the Śrī-Kṛṣṇa temple. A long trail of cartloads of firewood are ushered into the backyard from the rear entrance of the temple near the choultries. At this place, in a chosen spot and at an appointed time, a fifty-foot pole or wooden column is planted firmly and deeply into the ground dug by the employed laborers. After this, thick wooden and towering central post has been erected, the truckloads and cartloads of firewood are neatly and very artistically stockpiled by these special laborers who have undertaken to perform this task every other year. This is a skilled and hereditary blue-collar profession and only they know the trick of the trade, i.e., the exact style and method in which the stockpiling is to be done. The *kaṭṭige muhūrta* employs the largest labor force of all the four pre-*paryāya muhūrtas*. The *akki muhūrta* requires the second largest labor force. Also, the *kaṭṭige muhūrta* takes the longest to finish. It is a beautiful sight to watch hundreds of laborers engaged in this biennial artistic firewood stockpiling ritual around this fifty-foot pole. The firewood is stockpiled in the shape of a chariot closing firmly together. It very much resembles the Brahmaratha outside in the Car Street. It is so well done that, to an ordinary eye, it never seems like a stockpiling of firewood. It is the most massive pre-*paryāya* undertaking, of which the Uḍupi tradition is very proud. Since this mammoth stockpiled structure resembles a temple chariot, the natives call it '*kaṭṭige ratha*' (chariot of firewood). There is an oral tradition current at Uḍupi that the Savior Vāyudeva in his aspect as Hanumān actually

omes at the time of the *kaṭṭige muhūrta* every other year and helps he laborers by giving them strength and energy during the stock-iling ceremony.[223a] After the stockpiling is complete, the effigies f Hanumān and Narasiṃha are fixed atop this *kaṭṭige ratha*. The livān of the incoming *maṭha* as usual presides over the entire func-ion.

Bhattā Muhūrta: Just one month prior to the due *paryāya* late, is the fourth and final of these pre-*paryāya muhūrtas*, i.e., the *hattā-muhūrta*. On this occasion, after the usual preliminaries, a ig gunny bag of unthrashed and unhusked paddy is taken in the old *pālkī* in a ceremonial procession from the gates of the would-e *paryāya maṭha* to the premises of the Kṛṣṇa temple. Here, it is tored in the official storage quarters of the temple located within he precincts of the Baḍagu Māḷige. The rice purchased during the *ıkki muhūrta* is stored away in the temple silo. The gold *pālkī* is ised for both these *muhūrtas* because rice is considered Dhānyalakṣmī' by the Hindus. These (rice and paddy) are consid-red symbols of prosperity, fertility and abundance. Lakṣmī is spe-ially propitiated during the *akki* and the *bhattā muhūrtas*, while /āyu is specially invoked for the *bāḷe* and the *kaṭṭige muhūrtas*. 'he maṭha *purohitas* chant the Śrī and Pāvamāna-sūktas for these wo sets of occasions, respectively. The divān presides over the *hattā muhūrta* as well. Also, the *bhattā muhurta* provides itself as deadline for all pre-*paryāya* purchases and appointments. All uten-ils and other paraphernalia that may be needed during the two-'ear term-of-office have to be purchased before the *bhattā muhūrta*.)n this day, the official insignia and emblem of the would-be *aryāya maṭha* is specially engraved on these utensils and other araphernalia in the presence of the divān. These are then stored way and locked for use during the *paryāya*.[224]

Just around three to four months prior to ascending the Su-reme Pontifical Throne of the Tauḷava Mādhvas at Uḍupi, the vould-be *paryāya svāmin* undertakes a grand pilgrimage tour and oodwill visit to several holy shrines and cities all over India. As is ustomary, he takes the *saṃsthāna* deities of his *maṭha* along with im and is accompanied by his usual entourage and retinue. Tradi-

tion generally requires of him to undertake a pilgrimage to the following holy shrines before ascending the *paryāya-pīṭha*. These are Dvārakā, Mathurā-Vṛndāvana, Haridvāra, Hṛṣikeśa, Badrināth, Prayāga, Kāśī, Gayā, Purī and Tirupati.[225] He is also required to bathe in the following sacred and spiritually prestigious rivers of India during the course of his pilgrimage tour. These are the Narmadā, Yamunā, Gaṅgā, Godāvarī, Kṛṣṇā, and Kāverī. Besides these holy rivers considered sacred universally throughout India, it is also required of the would-be *paryāya svāmin* to have a holy dip in the locally acknowledged sacred rivers of Karnataka like the Netrāvati, Kumāradhārā and the Tuṅgabhadrā. The former two are the principal rivers of Tuḷunāḍ. Towards the end of his grand all-India pilgrimage tour, it is also customary that the would-be *paryāya svāmin* visit the following holy places connected with Madhva or his cult in Tuḷunāḍ. These are Pājakakṣetra, Durgābeṭṭa, Daṇḍatīrtha, Kaṇvatīrtha, Madhvatīrtha, Kukke-Subrahmaṇya, Dharmasthaḷa, Yerki, Naḍḍantādi, Kaḍtila, and Malpe.

The grand all-India tour of the would-be *paryāya svāmin* should always be undertaken in a clockwise direction. A formal *saṅkalpa* is made and prayers offered in the three important shrines of Uḍupi (Candreśvara, Ananteśvara, and Kṛṣṇa temples) before the grand tour is undertaken. During the course of his holy pre-*paryāya* pilgrimage, the would-be *paryāya svāmin* is invited by the innumerbale and various Mādhva organizations, associations and local community groups all over India[226] to visit their town or city and offer *pūjās* to his *saṃsthāna devatās*. These provide themselves as a resting place as well as a camping spot for the pontifical entourage in their long, tedious, and circuitous tour program. The *svāmin* usually makes only a brief halt in these places, mostly a day or two. Here, he conducts his daily *pūjās* to his *saṃsthāna devatās* and preaches to the members of the local Mādhva community. The latter in turn perform *pādapūjās* to him and at a special reception convened in his honor present the would-be *paryāya svāmin* with a purse of several thousands of rupees collected from among its members. This purse offering, called '*paryāya-paṭṭa-kāṇike*' in Kannaḍa, is customarily made by these local Mādhva religio-cul-

tural bodies prior to every *paryāya* as their association's or group's contribution towards the *paryāya* fund. The *svāmin*, in turn, kindly thanks them for their generous and pious contributions and takes it as an opportunity to invite them, one and all, to make a pilgrimage to Uḍupi during his *paryāya*-term, and be blessed with the *darśana* of the Lord Kṛṣṇa. Thereafter, he proceeds further on his tours. In every one of these towns and cities which he visits on his pre-*paryāya* tour, he is duly welcomed, profusely honored, and ceremoniously sent off by these local Mādhva bodies. During his tour within Tuḷunāḍ, practically every town awaits to honor him and present him with a purse full of their contributions, as not only are these people natives of the Tuḷu country who are far better acquainted and familiar with Uḍupi and its traditions than other parts of the Hindu populace, but some may be parishioners of the would-be *paryāya maṭha* itself which is greater cause and reason for the *svāmin* to receive a more tumultuous welcome as this is very much Tauḷava Mādhva *svāmin* home territory. Some of the grandest receptions are held at Kukke-Subrahmaṇya, Dharmasthaḷa, Kārkaḷa, Mangalore, and Maṇipāl.

Just two weeks before the due *paryāya* date, the would-be *paryāya svāmin* returns to Uḍupi after his grand pilgrimage tour of India. The municipal, county, district, state, and central officials, together with the officials of the top educational, business, cultural, and religious organizations, and the citizens of Uḍupi award him a massive civic reception at the gates of Uḍupi (which is usually at Joḍukaṭṭe, the southern end of the town or sometimes at Kaḍiyāḷi, in the northern end of the town depending on the direction from which the *svāmin* arrives). After being ceremoniously welcomed with band, pipe music and fireworks, the pontifical motorcade slowly goes through the narrow streets of the town with the public cheering on either side. The whole route is decorated with festoons and welcome arches. The building of the would-be *paryāya maṭha* is also specially decorated and illuminated for the reception of the pontiff. As soon as the motorcade reaches the Car Street, the would-be *paryāya svāmin* alights from his special vehicle and proceeds on foot to the Candreśvara and Ananteśvara

shrines and thereafter to the Śrī-Kṛṣṇa temple. Upon duly paying his respects and offering his thanksgiving prayers in these shrines, he returns to his *maṭha*. During his visit to the Kṛṣṇa temple, he is received and honored by the outgoing *paryāya svāmin* according to the required protocol. Also, another thing is that the divān of the outgoing *paryāya maṭha* who represents the *paryāya svāmin* at the gateway civic reception, takes the gold *pālkī* in a specially designed and decorated vehicle. The *saṃsthāna devatās* of the incoming *maṭha* are then kept in this by the *svāmin* himself after which welcoming *pūjās* are offered to it and the pontiff by the *purohitas* and *paṇḍitas* of both the incoming and outgoing *paryāya maṭhas*. This gold *pālkī* is then paraded as a part of the motorcade and goes wherever the pontiff goes and is awarded and accorded the same honor and reception as he is given in all the shrines visited. In the motorcade, the *pālkī* containing the *saṃsthāna* deities always precedes the *svāmin*. At the portals of his own *maṭha*, he is received by its divān and other staff. Navagrahapūjās and *dānas* are offered at the *maṭha* at this time. During the remaining days, the pontiffs of the other seven *maṭhas* (including the outgoing *paryāya svāmin*) cordially invite the would-be *paryāya svāmin* one by one in turns to their *maṭhas* and honor him with a banquet. The *svāmīs* send their own *maṭha-pālkīs* along with the divān of their respective *maṭhas* who ceremoniously escorts the incoming *svāmin* seated in this specially sent *pālkī* to the premises of the hosting *maṭha* where the would-be *paryāya svāmin* is duly welcomed and honored by the *svāmin* and staff of the host *maṭha*. The gold *pālkī* of the Kṛṣṇa temple as usual transports the *saṃsthāna devatās* of the incoming *maṭha* from the premises of that *maṭha* to the edifices of the hosting *maṭha*. After the Mahāpūjās have been conducted to both sets of the *saṃsthāna* deities of the two *maṭhas* by their respective *svāmīs* (which takes place simultaneously), the host *svāmin* honors the would-be *paryāya svāmin* with *kāṇike* towards the *paryāya* fund. After this, there is a huge banquet thrown by the host *maṭha* in honor of the would-be *paryāya svāmin*. The staff and personnel together with important friends, acquaintances, and well-wishers of both sides are cordially invited to attend. Thus, this process is

repeated in each of the other six *maṭhas* consecutively. This socio-religious intercourse among the eight *maṭhas* is a standing testimony to their spirit of mutual affection, friendship, goodwill, trust, and cooperation.

Another pre-*paryāya* tradition required to be fulfilled by the would-be *paryāya* pontiff is to make an appointment and call on the residences of the two most prestigious, powerful, honored, and esteemed families of Uḍupi with very high social, political, religious, and traditional standing. These are the two Ballāḷa families of Ciṭṭupāḍi and Ambalapāḍi. They are the descendants of the two traditional affluent families that have governed Uḍupi over the ages. Locally, they are called the two *pakṣanāthas,* the local chieftains or the two premier families of Uḍupi's landed aristocracy. They are also known as the Ballāḷa families of Pūrvālaya (Ciṭṭupāḍi) and Paścimālaya (Ambalapāḍi). Among these two, the Ciṭṭupāḍi Ballāḷa family has been personally blessed with a beautiful *pañcaloha* icon of Lakṣmī-Nārāyaṇa by Madhva himself. They are one of the six *gṛhasthas* whom Madhva personally blessed with an icon for worship. The Ambalapāḍi Ballāḷa family was given a beautiful icon of 'Bhūvarāha' by Vādirāja. These holy icons may be seen to this very day in the altars of the domestic chapels at the official residences of these two *pakṣanāthas* in Uḍupi where they receive systematic worship thrice a day conducted by a set of priests and with the same detail and discipline as is done in the *aṣṭamaṭhas* of Uḍupi. Thus on an appointed day, the would-be *paryāya svāmin* together with the *saṃsthāna devatās* and emblem of his *maṭha* and with all his personal pontifical paraphernalia and retinue visits the residences of the Ballāḷas of Ciṭṭupāḍi and Ambalapāḍi. Here, at the gates of the Pūrvālaya and the Paścimālya, he is ceremoniously and honorifically welcomed with all due protocol, procedure, and traditional courtesies by the respective Ballāḷas and their families. The *svāmin* is then taken into their domestic chapels where he offers *namaskāra, kāṇike* and *ārati.* The Ballāḷas in turn do likewise to the *svāmin.* Then after his *snāna, sandhyā* and *japas* he conducts the Mahāpūjā to the *saṃsthāna devatās* and the holy icons gifted by the Ācārya and Vādirāja to the two *pakṣanāthas.*[227] After this,

there is a huge feast thrown by the Ballāḷas in honor of the would-be *paryāya svāmin.*[228] After the holy banquet, *pādapūjā* is performed and the *paryāya-paṭṭa-kāṇike* is offered. It is at this time, that the would-be *paryāya svāmin* makes his traditional and formal request of the two Ballāḷas to come, organize, officiate and supervise the Paryāya-mahotsava celebrations. This then is the real climax and purpose of the pontifical visit to the Ballāḷa houses, which today is a mere formality, a relic and a remnant of a once very important and essential visitation.[229]

List of icons worshipped in the chapel of the Pūrvālaya, the official residence of the Ciṭṭupāḍi Ballāḷas

1. Garuḍadhvaja Lakṣmī-Nārāyaṇa (gifted by Madhva)
2. Aṣṭabhuja Mahiṣāsuramardinī
3. Śrī-Cakra
4. Śrī-Meru
5. Muralīdhara Kṛṣṇa
6. Yaśodā Kṛṣṇa
7. Lakṣmī-Gaṇapati
8. Mukhyaprāṇa
9. miniature silver model of the *vṛndāvana* of Vādirāja
10. Navagraha-yantra
11. Viśvāmbara and other *śālagrāmas*

List of icons worshipped in the chapel of the Paścimālaya, the official residence of the Ambalapāḍi Ballāḷas

1. Bhūvarāha (gifted by Vādirāja Tīrtha)
2. Paraśurāma
3. Veṇugopāla Kṛṣṇa (with Śrīdevī and Bhūdevī)
4. Beṇṇe Kṛṣṇa (Kṛṣṇa with a lump of butter in hand)
5. Doggalu Kṛṣṇa (Kṛṣṇa in the form of a crawling infant)
6. Vedavyāsa
7. Lakṣmī-Narasiṃha
8. Bhūprasthāna Śrīcakra in a *sphaṭika* stone with an image of Lalitāmbikā in a seated posture

9. Hanumān
10. Garuḍa
11. Rudra-nābhi
12. Annapūrṇā
13. Gaṇeśa
14. *Śālagrāmas* (1 *kṣetra*)

Just prior to his pre-*paryāya* vacation, the would-be *paryāya svāmin* goes out in full style and calls on each one of the other seven *svāmīs* at their respective *maṭhas*. This is his last official call on his seven colleagus before he formally ascends the *paryāya-pīṭha*. Here, he formally invites each one of them to attend the Paryāya-mahotsava and grace the occasion by their personal presence, and thereupon requests their kind cooperation in the discharge of his onerous responsibilities during his two-year term-of-office at the Śrī-Kṛṣṇa temple. He then officially packs off from Uḍupi for the last time prior to his assumption of office to the pontifical vacation retreat of his *maṭha* for rest and recuperation, thereby revitalizing himself with new energy, in time for the big day.

Another important pre-*paryāya* routine that takes place just a few days prior to the incoming *paryāya svāmin's* pre-*paryāya* vacation is the ceremonial donation of commercial commodities that would be required for use during the *paryāya* to the would-be-*paryāya maṭha* by the mercantile community of Uḍupi. In this ceremony, several of the more affluent members of Uḍupi's business community engaged in various trades from grocery vending to jewelry sales and some well-to-do farmers send in gifts of cash and kind to the would-be-*paryāya svāmin* who personally receives these commodities along with the divān and the clerks of his *maṭha* who get busy taking down inventories of articles received. Various types of items from lentils, coconuts and innumerous variety of vegetables to bales of silk cloth are brought in by trails of laborers who are specially paraded through the streets of the town bearing these various commodities in a publicized display of the various items being sent. After this parade, the donors themselves come in a joint delegation and offer their reverential salutations and felicitations to

the would-be-*paryāya svāmin*. The latter thereafter thanks them for their kindness and generosity and personally invites them to attend the Paryāya-mahotsava by blessing them with *phalamantrākṣatā*.

Last but not least, invitations are sent out to the personal acquaintances of the two *svāmīs* involved in the current *paryāya* process. Like this, hundreds of thousands of invitations are sent out by both the *maṭhas* involved in the *paryāya* process. Special passes and badges are issued to the press, *maṭha* employees, representatives of various organizations and other such special participants of the *paryāya* festivities, in order that they may be able, along with other members of the now expanded *maṭha* staff, to move about freely and at the same time providing them access to a specially reserved seating enclosure, close to the dignitaries in the *paryāya darbār*. The divān and the *pārapatyagāra* of the incoming *maṭha* are totally preoccupied in organizing and supervising the arrangements for the Paryāya-mahotsava celebrations. Arrangements for the program included in the itinerary of the *paryāya* festivities are made, assignments and tasks are given out to various employees and staff of the *maṭha* spelling out their duties and chores in the ensuing functions. Besides these, various preparatory and organizational activities by the incoming *maṭha* staff to exhibit as impressive and opulent a function as possible which will project and enhance the status and standing of their *maṭha* among the public, a lot of coordination as well is done in cooperation with the outgoing *maṭha* staff in order to ensure a smooth transfer of power at the Śrī-Kṛṣṇa temple. Each member of the incoming *maṭha* staff gets in contact and keeps in touch with his counterpart in the outgoing *maṭha* to keep confusion down to the bare minimal in the *paryāya* process. Thus, for example, the ornament clerks of the outgoing *maṭha* are required to take inventory and duly hand over the list of items to their counterparts in the incoming *maṭha* and transfer their reponsibility and authority of these over to their new custodians on the last day. Thus in this way, there is total coordination by the staff and personnel of both sides in every department of the outgoing and incoming *maṭhas*.

On the other side of the *paryāya* scene, the staff of the outgoing *maṭha* are equally busy in winding up their two year establishment at the temple. Their staff are busy in settling accounts, taking inventories, closing transactions and tallying records and stocks of everything from jewelry and ornaments of their *maṭha* to their office furniture and surplus grocery items leftover in the temple warehouses. All these surplus groceries are to be exhausted one way or the other before their term-of-office ends and a clean empty warehouse should be handed over to the *koṭhāris* (warehouse keepers) of the new *maṭha*. Thus a great majority of these surplus groceries are exhausted for the grand public banquet on the Cūrṇotsava day while those ones which are yet left over are sent to the other six *maṭhas* (excluding the incoming and outgoing *maṭhas*) and distributed among the poor towards the last two days prior to the actual *paryāya* date. At this point, I may add that the incoming *maṭha* also does the same with some of its newly received grocery items from the town's merchant community and farmers, though not on as large a scale as is done by the outgoing *maṭha*. This, it is said, is done to ward off any evil eye that might have been cast on the 'grocery parade' sent by the merchants to the premises of the incoming *maṭha*. The act of the exhaustion of the grocery items by the outgoing *paryāya maṭha* is called '*pūrṇāhuti*.' Also, the bureaucracy of the outgoing *maṭha* both in the office of the divān in the Baḍagu Maḷige and the office of the *pārapatyagāra* undergo changes. The surplus employees are terminated and the *maṭha* staff shrinks back to its pre-*paryāya* original size not to be expanded again for another fourteen years. On the day prior to the Paryāyamahotsava, all the stuff from ornaments and *pūjā* paraphernalia (including the *saṃsthāna devatās*[230]) to cooking utensils and office furniture are packed and duly moved out of the Kṛṣṇa temple premises back to the edifice of their own *maṭha* so that the personnel of the incoming *maṭha* can start bringing in their things and set them up to begin their two year sojourn at the holy temple. The outgoing *maṭha* practically evacuates the premises keeping only the minimal amount needed for that day's *pūjā* and management. Practically all transfer-of-authority on the administrative level is

done on this day. It is a strange liminal situation in which the outgoing managerial personnel have not totally lost control and responsibility of the temple while the incoming staff though practically in control are not yet officially so, until the actual handing over ceremonies take place the next morning among the two *svāmīs* concerned. Thus all this actual transition has to be done only in the last two days prior to the Paryāya-mahotsava, though the coordination activities start much earlier. Despite and amidst all this transition hustle-bustle of activities among and on either sides of the two *maṭhas* involved in the *paryāya* processes, the normal routine and functioning of the Śrī-Kṛṣṇa temple with its fourteen *pūjās* goes on as usual.

On the night prior to the Paryāya-mahotsava, just as on the nights prior to Śrī-Kṛṣṇāṣṭamī, the Cūrṇotsava and Mādhva-navamī, the parishoners of the *aṣṭmaṭhas* once again undertake a cooperative-cum-competitive venture of cutting the vegetables for the next day's massive *paryāya* feast (which is of course at the expense of the incoming *maṭha*). This, as indicated before, is a tradition set by Vādirāja to foster a sense of material cooperation and yet at the same time provide an opportunity for a spiritual competition whenever there is a major festivity like this at Uḍupi, during which there is mass feeding. This activity as usual is done under the auspicies and the refreehood of the Uḍupi *svāmīs*. In this particular case, the senior staff members of the incoming *maṭha* also act as judges. This tradition is wholesome in many ways, for not only is monotony of work avoided and the spiritual satisfaction earned, but the work at hand gets done in a spirit of fun and congenial rivalry.[231]

The whole town of Uḍupi is busy throughout the night prior to the Paryāya-mahotsava. The Car Street is brightly lit and the incoming *maṭha's* building beautifully decorated and radiantly illuminated. The Kṛṣṇa temple is open throughout the night for the public to have *darśana* and a lot of last minute activities are engaged in by the *maṭha* staff on either sides of the *paryāya* scene. The Car Street is full of people lying in wait for the *paryāya* festivities to commence. In general, the whole of Uḍupi is in a joyful and festive mood.

In the meanwhile that night, the incoming *paryāya svāmin* concludes his pre-*paryāya* vacation and proceeds from his *maṭha's* rural headquarters to Daṇḍatīrtha in the village of Kāpu, seven miles south of Uḍupi situated enroute the West Coast National Highway. Here, he spends the night in a special outhouse close to the residence of the chief-priest of a Mukhyaprāṇa shrine located here. He wakes up about 1:30 a.m. on the early hours of the big day along with his personal retinue. After having had his bath at the sacred tank in Daṇḍatīrtha, he performs his morning *sandhyā* and japas. Thereupon, he performs the Prātaḥkālapūjā to his *saṃsthāna devatās*. Thereafter, he is dressed and adorned in the full pontifical attire and regalia by his valets as a monarch on his coronation day. Saffron or ochre robes made of pure silk linen with hems and linings of satin are worn. The gracious robes are designed and patterned with lace-work embroidery of gold thread all over. A cummerband of velvet and a silk turban are also worn. Pontifical insignia are studded on the headgear. Special strands of gold entwined rosaries made of *tulasī* beads, coral balls and lotus seeds are also donned for this supreme occasion. Thus, embellished in full coronational attire and insignia, the would-be-*paryāya svāmin* proceeds in full style with emblems, standards and all the paraphernalia of his *maṭha* including the *saṃsthāna devatās* by special vehicles to Uḍupi.

Around 2:45 a.m., all the other six *svāmīs* of Uḍupi (excluding the outgoing and incoming *svāmīs*) also dressed in the special pontifical garments and regalia, after their morning *snānas*, *sandhyās*, *japas* and *pūjās* proceed in style from their respective *maṭhas* with their emblems, standards, attendants and senior members of their *maṭha* staffs, towards Joḍukaṭṭe. Here, (i.e., near the buildings of the Uḍupi district government offices located at Joḍukaṭṭe, which is the traditional and actual reception spot) are present, top officials and representatives of the various levels of the government, senior office bearers of various organizations, the press, *paṇḍitas* and *purohitas* of the *aṣṭamaṭhas*, the divān of the outgoing *paryāya maṭha* and members of the public at-large, besides of course, the six *svāmīs* (excluding the outgoing and incoming *svāmīs*), and

awaiting the arrival of the would-be-*paryāya svāmin* and his special motorcade from Daṇḍatīrtha. At 3 a.m., the *paryāya svāmin*-to-be arrives from Kāpu in his motorcade at Joḍukaṭṭe. Here he is duly received, greeted and welcomed with all honors and in full ceremonial style by all present. The divān of the outgoing *paryāya maṭha* is the chief host and receiver of the occasion. Puffed rice and flowers are thrown on the would-be-*paryāya svāmin* and the holy caskets, containing his *saṃsthāna devatās*, as a sign of welcome. Thereafter, *māḷike* and *ārati* are offered to both in the midst of band, fireworks and Vedic chants. Then, into the seven well-decorated and awaiting *pālkīs* of their respective *maṭhas*, the seven *svāmīs* of Uḍupi (excluding the outgoing *paryāya svāmin*) climb in. The gold *pālkī* from the Kṛṣṇa temple as usual transports the incoming *maṭha's saṃsthāna devatās*. With the *suvarṇa pālkī* containing the caskets of the *saṃsthāna devatās* of the incoming *maṭha* leading the way, followed immediately by the *pālkī* of the incoming *paryāya svāmin* himself, the convoy of *pālkīs* carrying the other six *svāmīs* follows them one behind the other as per the seniority of the *svāmīs* in accordance with the *āśramajyeṣṭa* system. The *pālkī* parade starts off around 3:15 a.m. from the county government offices at Joḍukaṭṭe and proceeds via Koḷadapeṭe and Teṅkupeṭe towards the southern entrance of the Car Street, i.e., through the Tenkubīdi (southern radial road). The entire 3/4 mile route is brightly illuminated with welcome arches, signs and festoons and with the wildly cheering public lining either side of the entire route. As the stately pontifical convoy proceeds, fireworks are cracked and band and pipe music are played. The whole procession has an air of imperial pomp, grandeur and majesty as it proceeds.

As soon as the convoy reaches the entrance of the Car Street from the Tenkubīdi, the *pālkī* attendants put down the pontifical palanquins and the *svāmīs* thereupon alight from them one by one onto a white silk carpet which stretches from here to the *kanakana-kiṇḍī* below the *Gopuram*. Thus, from the southern entrance of the Car Street to the *kanakana-kiṇḍī*, the *svāmīs* proceed on foot on this white silk carpet. The gold *pālkī* carrying the *saṃsthāna devatās*

as usual, proceeds first followed immediately by the incoming *paryāya svāmin* and thereafter the other six *svāmīs* in accordance with the *āśramajyeṣṭa* system. At this time, the Car Street is jam-packed with humanity and as the pontifical processions proceed led by the gold *pālkī*, the cheering public throw flowers and puffed rice on the *pālkī* and the *svāmīs* walking on the white silk carpet from the southern entrance of the Car Street to the *Gopuram* in the clockwise direction. As soon as the holy procession reaches the junction of the Baḍagubīdi (northern radial road) and the Car Street, the *svāmīs* first stop and pay their respects at the Kanakadāsa-maṇṭapa to the statue of Saint Kanakadāsa who won the grace of their Lord by nothing more than his sheer faith and unblemished devotion. Thereafter the *svāmīs* proceed to the *Gopuram* where the would-be-*paryāya svāmin* first has his *darśana* of the *suvarṇa kalaśa*, kept in the *tīrtha-maṇṭapa*, through the *kanakana-kiṇḍī*. The *purohitas* of his *maṭha* then perform *navagraha prārthanās* and thereafter the incoming *svāmī* gives *dānas* to them. The pontifical party thereupon proceeds first to the Ananteśvara shrine and thereafter to the Candreśvara shrine. In both these ancient sanctuaries of Śiva, the would-be-*paryāya svāmin* after *pradakṣinā* and *namaskāra* offers *kāṇike* and special prayers for a successful term-of-office at the Kṛṣṇa temple. Special prayers are also offered at the 'Disappearance spot' of the Ācārya contained within the precincts of the Ananteśvara temple of Uḍupi, upon the performance of an *ārati* to the sacred spot. Thereafter, the pontifical party proceeds to the main entrance of the Śrī-Kṛṣṇa temple headed by the gold *pālkī* and the would-be-*paryāya svāmin*. Here, a grand reception committee headed by the outgoing *paryāya svāmin* also awaits their arrival besides members of the public who anxiously anticiapte the grand arrival. The meeting of the outgoing and incoming *paryāya svāmīs* for the first time in the Paryāya-mahotsava festivities is the first of the three major highlights of the events to follow during these bi-ennial celebrations. Extra excitement prevails on this occasion as the bands increase their tone and volume and the louder fireworks are burst at this time signalling the first highlight of the Paryāya-mahotsava. As soon as the pontifical party arrives after its visita-

tions to the two Śiva shrines, the outgoing *svāmī* welcomes the gold *pālkī* and the incoming *svāmī* by showering the latter with the usual puffed rice and flowers. This act is the central aspect of a traditional welcome and is called '*lājapuṣpasvāgata*.' The junior among them prostrates to the other and then the outgoing *svāmī* takes the hand of the incoming one and leads the latter into the Kṛṣṇa temple. The gold *pālkī* as usual proceeds ahead. The other six *svāmīs* who are by no means neglected and also duly welcomed during the reception ceremonies that have just taken place also proceed behind the *pālkī* and the outgoing and incoming *paryāya svāmins* one by one observing the *āśramajyeṣṭa* system. Anyway, in a personal note, I might add that the entire proceedings of the reception ceremonies and the meeting of the outgoing and incoming *paryāya svāmīs* during the occasion of the Paryāya-mahotsava festivities is indeed a grand sight to watch. After all the *svāmīs* have washed their feet in the holy *sarovara*, the two important *svāmīs* of the occasion (i.e., the outgoing and the incoming *paryāya svāmins*) led by the gold *pālkī* proceed into the Kṛṣṇa shrine while the other six *svāmīs* proceed straight to the Baḍagu Māḷige where they take their seats on a special pavillion made of puffed rice.

Led by the gold *pālkī* bearing the *saṃsthāna devatās* of the incoming *maṭha*, the outgoing and the incoming *paryāya svāmīs* proceed to the tīrtha *maṇṭapa* in the Kṛṣṇa shrine. Here, amidst pipe music and Vedic chants, the incoming *svāmin* removes the holy caskets containing the *saṃsthāna devatās* of his *maṭha* from the *suvarṇa pālkī* and places them on a red silk cloth in the *tīrtha-maṇṭapa*. After performing *aikyacintana*, he offers special prayers to both the holy Kṛṣṇa icon and the *saṃsthāna devatās* of his *maṭha*. Then, after performing an *ārati*, the incoming *svāmin* puts back the holy caskets into the awaiting gold *pālkī* which then goes straight to the entrance of the *siṃhāsanaśālā*. The two *svāmīs* thereafter proceed straight into the sanctum sanctorum of the Kṛṣṇa shrine and have *darśana* of the holy icon. Thereafter, upon exiting from the holiest of the holies of the Śrī-Kṛṣṇa temple, the two *svāmīs* proceed to the Mukhyaprāṇa shrine where special prayers are offered to the icon of Vāyu whose grace is of the utmost importance

for a successful and smooth term-of-office. Thereupon, after offering their ceremonial salutations to the icons of Kṛṣṇa, Mukhyaprāṇa and Garuḍa at the Candraśālā, the two *svāmīs* proceed to the *siṃhāsanaśālā*. Here, at the entrance of this sacred Throne Room which houses the Supreme Pontifical Cathedral of the Tauḷava Mādhvas, the incoming *paryāya svāmin* removes, once again, the holy caskets containing the *saṃsthāna devatās* of his *maṭha* from the gold *pālkī* and then in the pre-arranged *tridhāma pīṭha*, in the adjacent ante-room of the *siṃhāsanaśālā*, arranges these holy icons of his *maṭha* on this three-tiered altar pedestal upon removing them from inside the caskets one by one. These now remain here for the next two years of his term-of-office. The outgoing *paryāya maṭha's saṃsthāna devatās* would have by this time already been packed and kept ready to be taken away. This is done immediately after the outgoing *paryāya svāmin* has finished his Prātaḥkālapūjā to them. Anyway, as and while the *saṃsthāna devatās* of the incoming *maṭha* are being arranged in the adjacent ante-room of the *siṃhāsanaśālā*, the outgoing *paryāya svāmin* takes his seat for the last and final time of his concluding term-of-office on the Supreme Pontifical Throne of the Tauḷava Mādhvas as the *paryāya svāmin*. Upon finishing the arrangement of the *saṃsthāna devatās* in the anteroom, the incoming *paryāya svāmin* performs an *ārati* to them and thereafter comes and sits on the left side of the *paryāya-pīṭha*. The outgoing *svāmin* then offers him *candana*, *puṣpa*, and *māḷike*. Thereupon, comes the second and perhaps the central highlight of the Paryāya-mahotsava celebrations. Amidst the play of pipe music, the outgoing *paryāya svāmin* with his right hand, takes the right hand of the incoming *svāmin* (an act called *hastalāga*) and then, the latter placing his right foot first, finally ascends the Supreme Pontifical Throne of the Tauḷava Mādhvas as the outgoing *svāmī* descends, thus formally ending his two-year reign in the Kṛṣṇa temple as the *paryāya*-pontiff. There is a burst of applause accompanied by a fit of emotional joy and hysteria among the public, at this occasion. It is precisely 5 a.m. at this time. Upon descending, the ex-*paryāya svāmin* now goes and sits on the left side of the Madhva-*siṃhāsana*. Once both the *svāmīs* are seated, the

ex-*paryāya svāmin* formally congratulates and expresses his felicitations and best wishes to the new *paryāya svāmin* now graciously seated on the Supreme Apostolic Throne of the Tauḷava Mādhvas. The new *paryāya svāmin* gracefully and courteously accepts the kind felicitations of the ex-*paryāya svāmin* and smilingly thanks him for the same and for all his kindness and courtesy shown to him during the welcoming ceremonies at the gates of the Kṛṣṇa temple earlier. The two *svāmīs* then ask about each other's welfare and converse together for some time.

After this, the two *svāmīs* proceed directly to the Baḍagu Māḷige and take their seats in the special pavillion along with the other six svāmīs who came directly here soon after the reception ceremonies at the gates of the Kṛṣṇa temple earlier. At this special pavillion in the Baḍagu Māḷige it is indeed a beautiful sight to watch all the eight *svāmīs* of Uḍupi seated together under one roof. It is a rare sight and it is only during the biennial *paryāyas* that one can see all eight of them assembled together in a single place. Anyway, here the divān of the new *paryāya maṭha* who acts as the master-of-ceremonies welcomes the eight *svāmīs* and the other invited guests. After this, the new *paryāya svāmin* honors his seven colleagues with *candana, puṣpa,* and *māḷike.* They all then get up and proceed to the beautifully decorated Vasanta-maṇṭapa, which during the Paryāya-mahotsava festivities is known as the Vādirāja-maṇṭapa. Here, the new *paryāya svāmin* officially welcomes one and all to the *paryāya* festivities, thereby officially and formally throwing open the *paryāya-darbār.* After his speech, the ex-*paryāya svāmin* now delivers his formal address to the congregation gathered at the *paryāya-darbār.* While the former requested the citizens of Uḍupi for their enthusiastic cooperation during the next two years of his office, the latter now thanks those very citizens for their kind cooperation extended to him during the two previous years of his term which has just concluded. The ex-*paryāya svāmin* also releases a souvenir to mark the end of his term-of-office of this occasion.[232] After this, the other six *svāmīs* make short speeches. Then, the chief guest who is usually a top official of the government makes his or her speech. Other important dignitaries invited for the occa-

sion also deliver short speeches. Prominent *paṇḍitas* of the *aṣṭamaṭhas* of Uḍupi also deliver small sermons during the *paryāya-darbār*. After this, the divān of the new *paryāya maṭha* makes an official proclamation of the *paryāya-mānapatra* (the original *paryāya* ordinance, charter and constitution legally spelling out the details of the system and the methods of its application). Upon this, the new *paryāya* divān makes an official pronouncement of the new adminstration and its policies for the next two years in managing the Kṛṣṇa temple. Also, the names, portfolios and duties of all the new retinue and staff who comprise the new administration which shall run the show in the Kṛṣṇa temple for the next two years are officially announced starting with the highest office bearer to the lowest menial in strict hierarchy and grade. Upon this, the formal offering of the *paryāya-paṭṭa-kāṇike* starts. Starting with the seven *svāmīs* right down to the ordinary private citizen, streams of people offer their contributions, however small or big to the *paryāya* fund. After this, the *paryāya-darbar* officially closes with a vote of thanks proposed by the divān of the Kṛṣṇa temple.

The ex and the new *paryāya svāmīs* then get up and proceed to the entrance of the temple's holiest of holies, and here in front of the holy icon of Madhva consecrated by Vādirāja in a grotto, the third and the final highlight of the *paryāya* ceremonies takes place. The *pārapatyagāra* of the ex-*paryāya maṭha* gives the *akṣayapātra* and the keybunch of the Kṛṣṇa temple to the ex-*paryāya svāmin* who then in the midst of band music, bursting firecrackers and Vedic chants, ceremoniously and officially hands over these two precious and ancient symbols of authority and power of the Uḍupi Kṛṣṇa temple to the new *paryāya svāmin* who reverently accepts the same and hands them over in turn to his *pārapatyagāra* under whose custody they shall remain for the next two years. It is precisely 9 a.m. at this time, when the ex-*paryāya svāmin* has finally and completely handed over all his rights, responsibilities, power and authority as the *paryāya svāmin* to the new *paryāya* pontiff. From this moment onwards, the new administration is in total charge and completely responsible for the management of the Śrī-Kṛṣṇa temple for the next two years. After the handing over ceremonies,

the ex-*paryāya svāmin* offers an *arghya* and thanksgiving prayers for the conclusion of a successful *paryāya* term before the icon of Madhva. The new *paryāya svāmin* then makes a *saṅkalpa* and offers prayers of request for a successful *paryāya* term. Thus while the *arghya* indicates the thanksgiving for a favor already done and the end of a responsibility, the *saṅkalpa* indicates the propitiation for a favor and the beginning of a responsibility. The two *svāmīs* then proceed to the *siṃhāsanaśālā* where the ex-*paryāya svāmī* is honored with *candana* and *māḷike*. Then, taking the caskets containing his *saṃsthāna devatās*, the ex-*paryāya svāmin* places them in the awaiting gold *pālkī*. Flowers and *ārati* are then offered and the *svāmīs* together with the *pālkī* proceed out of the Kṛṣṇa shrine where they are joined by the other six *svāmīs*. All of them then go out towards the main entrance of the temple together. Here, the ex-*paryāya svāmin* is given a grand and final send-off by the new *paryāya svāmin*. The other six *svāmīs* also then take leave of the new *paryāya svāmin* as they ascend their respective *pālkīs*. The convoy of *pālkīs*, with the *suvarṇa pālkī* bearing the *saṃsthāna devatās* of the ex-*paryāya maṭha* and the ex-*paryāya svāmin's pālkī* itself leading the way and followed by the *pālkīs* of the other six *svāmīs* in accordance with the *āśramajyeṣṭa* system, first proceed to the *maṭha* of the ex-*paryāya svāmin* and after he has entered into the premises of his *maṭha*, they then proceed to their respective individual *maṭhas*. It is customary during the formal farewell ceremonies at the end of every Paryāya-mahotsava for the new *paryāya* divān to accompany the *pālkī* of the ex-*paryāya svāmin* till the latter enters his *maṭha* and after the *saṃsthāna* deities have been removed from the gold *pālkī* which he then accompanies back to the temple to assume and begin his new responsibilities. This custom is a courtesy gesture on the part of the new *paryāya maṭha*. At the other end, the ex-*paryāya* divān and the staff of the old *paryāya maṭha* just out of office, receive the *svāmī* and the *saṃsthāna devatās* of their *maṭha* in all due ceremony and honor, thus concluding their *paryāya* with this finale.

As soon as the other seven *svāmīs* have left, the new *paryāya svāmin* immediately proceeds to the *sarovara* to take a bath and

then do his *sandhyā* and *japas* and after which he begins the first of the day's fourteen daily *pūjās* in the usual manner. Of course, due to the preceding Paryāya-mahotsava festivities the time-table of the fourteen daily *pūjās* of the Śrī-Kṛṣṇa temple runs a little bit behind the usual schedule otherwise normally adhered to, on this particular day in the performance of these *pūjās*. Anyway, after a grand Mahāpūjā that day, there is a massive feast for one and all by courtesy of the new *paryāya maṭha*. The maximum number of people ever fed at the Uḍupi Kṛṣṇa temple is during the occasion of the biennial *paryāyas*. The entire Car Street is converted into one huge dining hall for this occasion. It is really a mammoth feast and the *paricārakas* and the students of the other *maṭhas* also lend a helping hand in the catering and serving of these several thousand people partaking of the holy meal. There is a Teppotsava and a Brahmotsava conducted in a grand manner that evening at the holy *sarovara* and the Car Street respectively. There is also a variety entertainment show that evening at the Vādirāja-maṇṭapa put up by the students of the new *paryāya maṭha*. Anyway, on this day the new *paryāya svāmin* performs his first set of the fourteen daily *pūjās* to the holy icon of Śrī-Kṛṣṇa after assuming office, and the Śrī-Kṛṣṇa temple is back once again to its normal daily routine. This concludes the *paryāya* festivities.

The order in which the eight *maṭhas* of Uḍupi come into *paryāya* is as follows: Phalimār Maṭha, Adamār Maṭha, Kṛṣṇāpur Maṭha, Puttige Maṭha, Śirūr Maṭha, Sode Maṭha, Kāṇiyūr Maṭha and Pejāvar Maṭha. And thus the cycle repeats itself once every sixteen years and the *paryāyas* roll on biennially as they have uninterruptedly done so until now for the past four and one-half centuries ever since the days of Vādirāja.

N.B.: If by chance an heirless *paryāya svāmin* should die during the course of his two-year term-of-office, it immediately falls upon the *dvandva svāmin* of his *maṭha*, who is precisely required by tradition for this very reason to be in Uḍupi as a measure of provision in case of such an unfortunate happening, to take over charge at once without any delay and continue the daily normal routine and functioning of the Śrī-Kṛṣṇa temple for the rest of term.

I might also add here, that if an heirless *svāmin* of a particular *maṭha* dies (during non-*paryāya* times) and if his *dvandva svāmin* is out of town at that time, then in such a case, the *paryāya svāmin* becomes immediately responsible to go to that *maṭhas's* premises. There he should inspect, seal off and bring the *saṃsthāna devatās* of that *maṭha* over to the Śrī-Kṛṣṇa temple, and offer daily worship to them together with the *saṃsthāna devatās* of his own *maṭha* until such time when the *dvandva svāmin* returns and when all responsibility to take care of the affairs of the heirless deceased pontiff's *maṭha* is duly handed back over to the *dvandva svāmin*. It is also the duty of the *paryāya svāmin* in such cases to preside over the obsequies of the dead *svāmin*. Also, if an heirless pontiff dies while touring, it is then the duty of his *pārapatyagāra*, who always tours with his *svāmī*, to preside over all the funeral rites of the dead *svāmin* locally and thereafter safely bring back the *saṃsthāna devatās* of that *maṭha* as soon as possible to Uḍupi and hand them over to either the *dvandva svāmin*, or if he is not in town, to the *paryāya svāmin* who later hands them over to the *dvandva svāmin* of that *maṭha* upon the latter's return. Another odd note that I might add here is that the *svāmīs* of the Mādhva sect like Buddhist monks are always required to be ochre-robed and clean shaven. They undergo *kṣaura* and manicuring every other full-moon day.

Notes

[223]Outcome of the conversation with Mm. Pt. Baṇṇañje Govindācārya on this issue.

[223a]The complete oral tradition states that Vāyu in his three forms is always present at Uḍupi. As Hanumān he helps build the Kaṭṭige-ratha and gives physical strength to all the personnel of the *paryāya maṭha*; as Bhīma he cooks continously in the *pākaśālā* re-enacting his role as Ballava in the *Virāṭa Parva* of the *Mahābhārata*; and as Madhva he conducts the fourteen *pūjās* of the Kṛṣṇa temple in the person of the *paryāya svāmin*.

[224]There are a host of very important reasons why these four items are given special attention by the incoming *paryāya maṭha*. If one has gone to Uḍupi, one can immediately discern the reasons. These four — *tulasī*, banana tree products, rice, and firewood — are the most essential and literally the life-blood commodities that are required and most heavily utilized during every single day of the *paryāya*. They are always in total demand all the time.

Tulasī is important because there is not a single *pūjā* in which this holy shrub or sprig is not utilized. For Hindus, in general, this holy shrub is important for *pūjā* purposes and more so in a sanctuary of Kṛṣṇa. Next, are the banana tree products. For South Indians, in general, and the coastal people of the sub-continent, in particular, the banana tree has a multi-purpose utility. Firstly, its leaves are used as plates to eat on. It is on these broad green

leaves that thousands of pilgrims are fed day in and day out at the Kṛṣṇa temple. The leaves are also used as packing material for food. This practice is very common in Southeast Asia as well. The banana leaves also serve as throw-away heat-resistant napkins which are not only permitted according to Hindu ritual purity laws but are hygenic as well. Anyway, whatever use the banana leaves are put to, they are ultimately fed to the cows at the *Gośālā*. The cows simply adore banana tree products of any kind whatever they be. Thus, so to speak, two birds are killed with one stone, i.e., the cows are periodically fed, and there is no garbage problem, at least as far as the banana tree products are concerned. In fact, the cows are let into the *caukī* soon after the pilgrims have finished their meal every day which then lick the place totally clean by consuming within a matter of minutes the three thousand or so banana leaves. Thereafter, the whole *caukī* is cleaned with water. This again is a unique sight found only at Uḍupi. It is perhaps as unique a sight as the 'Kaṭṭige-ratha' and the *paryāya system* itself. Secondly, the banana fiber is utilized to tie flower and *tulasī* garlands and bind other material. According to ritual purity laws at Uḍupi, only these may be used in making garlands and not cotton spun or synthetic string. Thirdly, the banana tree itself is used in the construction of special arches during auspicious occasions and festivals. Fourthly, the inner core of the banana tree trunk, its fruits and its flowers are all used in cooking. There is not a day that goes by wherein the banana fruit is not on the menu at Uḍupi.

Next to this is rice. This is the general South Indian staple and base for the daily meal in that region. Without rice, no one can even conceive of what food looks like in southern and eastern India. Many dishes of the Uḍupi cuisine require rice for their base. A person who knows anything about the Orient at all in the first place will automatically be satisfied with this answer. All over South India, rice and milk are equated with Viṣṇu and Lakṣmī and are looked upon as being divine in nature. In technical terms, they are called '*pārabrahmasvarūpi*.' Moreover, we should remember that Uḍupi is 'Annabrahma.'

Last but not least is firewood. Only this natural product may be used according to ritual purity laws. Electric and gas stoves are strictly prohibited. Firewood is required every day by the cooks of the Uḍupi temple's practically 24-hour kitchens to prepare a banquet for 3000 people every day. At the end of the two-year *paryāya* term, the 'Kaṭṭige-ratha' is almost all exhausted. Thus firewood is probably as essential a commodity as rice is, for it is the basic source of fuel in the Uḍupi temple kitchen that cooks fifteen varities of dishes for the *caukī* banquet daily.

There is, however, one more product that may be mentioned, though for which no formal *muhūrta* type function is held even though heavily utilized, and this is sandalwood. The government of the state of Karnataka supplies approximately eight tons of sandalwood for every *paryāya* term, as the forests of this very fragrant type of wood are under control. All over the West Coast, sandalwood paste is abundantly used in the temples during *pūjā* time. *Candana* is probably as essential as *tulasī*. Though Hindus in general use *candana* during their *pūjās*, its utilization is seen to be more prominent in the temples of Kerala and coastal Karnataka than other parts of India. Sandalwood paste is constantly being ground by temple *paricārakas* throughout the Paraśurāma-kṣetra to the recitation of the Varuṇasūkta. After being offered to the deity in the temple, it is constantly given out as *prasāda* to devotees and pilgrims visiting these shrines in that part of India throughout the day. It is normal to receive a small ball of *candana* with *tulasī* and flowers after partaking of the holy water at the *tīrtha-maṇṭapa* in any temple of the West Coast, such as in Goa. In fact, the temple priests of the West Coast observe more ritual purity than perhaps any other set of Hindu priests anywhere else in India. Thus the *prasāda is* literally thrown at you from far away by the priest who distributes these constantly. These are then applied primarily on the forehead and other prescribed places in the upper part of a male body and on the forehead and neck of females. Prior to formal application, it is usually diluted with holy water. It is worn verti-

cally or horizontally and on twelve of sixteen parts of the male body depending whether one is a Vaiṣṇava or a Śaiva.

Besides sandalwood, milk is another essential commodity that is utilized daily in the Uḍupi Kṛṣṇa temple, both in its basic form and as curds, butter, *ghī*, and various other types of dishes prepared with it. The milk is abundantly supplied by the temple cows at the *Gośālā*. Milk and other dairy products are utilized both for *abhiṣeka* as well as *naivedya*.

[225]Of these Dvārakā is the city from where the holy *śālagrāma* icon of Uḍupi originally came from. It is a very important Vaiṣṇava center and the once ancient capital of the Yādava clan in which the Lord is incarnated as Śrī-Kṛṣṇa. Also, Dvārakā is the original home of the 'Tīrtha' suborder of the *ekadaṇḍi sannyāsins*. Mathurā-Vṛndāvana were the places of Kṛṣṇa's nativity and childhood, respectively. Badrināth is a very important holy place of pilgrimage for all Vaiṣṇavas. It is called '*mokṣakṣetra*' and moreover, Madhva is supposed to be spiritually still dwelling here in this very holy *kṣetra*. Purī is supposed to be another sacred Vaiṣṇava center and the famous *jāgaṇṭes* (gongs) of the Mādhva tradition are supposed to have initially originated from this place. Tirupati is a very sacred Vaiṣṇava center of pilgrimage, popular among all South Indians in general and that too Vaiṣṇavas in particular, whether they be followers of either Rāmānuja or Madhva. In fact, the Tirupati temple would have come under the custody of the Mādhvas if it had not been for the courteous and large-hearted attitude of the illustrious Vyāsa Tīrtha (1478-1539 C.E.) who, after managing and conducting worship in that temple for twelve years (1486-1498 C.E.), probably during the Vaḍagalai-Teṅgalai disputes among the Śrī-Vaiṣṇavas, duly handed over all charge of this holy hill-top sanctuary back to the followers of Rāmānuja under whose custody it continues to be even today. Vyāsa Tīrtha seemed to have taken over the administration and the worship rights at the Tirupati temple during the reign of Sauḷava Narasiṃha I of Candragiri, a feudal vassal of the Vijayanagar empire, upon whose invitation and request the benign pontiff agreed to do so. Anyway, even today a branch office of the Vyāsarāya Maṭha with old inscriptions on its walls may be found near the Bhūvarāhamūrti shrine which is located adjacent to the sacred temple tank on the Tirumalai hills. As a gesture of special appreciation on the part of the Śrī-Vaiṣṇavas in recognition of Vyāsa Tīrtha's benign and timely assistance, the pontiffs of the Vyāsarāya Maṭha have always been received in due ceremony and with certain special honors by the Śrī-Vaiṣṇavite temple authorities at Tirupati whenever the former have visited this holy shrine over the centuries. Certain exclusive privileges have also been accorded to the svāmīs of the Vyāsarāya Maṭha such as the right to the pontiff to go around the *prākaras* seated in a *pālkī* and personally worship the icon of the Lord Śrinivāsa in the sanctum.

Haridvāra, Hṛṣikeśa, Prayāga, Kāśī, Gayā, etc., are ancient holy places of pilgrimage acknowledged universally as sacred and visited by all Hindus in general.

[226]These are all local branches of an all-India organization of the Mādhva-Vaiṣṇava community as a whole, called as the 'Akhilabhārata Mādhva Mahāmaṇḍala' (ABMM) founded in 1952. Another pan-Mādhva organization called the 'Viśva Mādhva Saṅgha" (VMS) was founded in 1998. Many Mādhvas who live outside India belong to this outfit.

[227]Worship is offered to these because they were given by Madhva and Vādirāja, respectively, to the two Ballāḷa families of Ciṭṭupāḍi and Ambalapāḍi. Otherwise, normally speaking, the *svāmīs* of Uḍupi do not conduct worship to any other icon or icons excepting their own *saṃsthāna devatās*.

[228]*Bhikṣā* is performed only upon the personal request of the two Ballāḷas themselves and if *bhikṣā* is performed, the would-be *paryāya svāmin*. visits the residence of the two Ballāḷas on two separate days; if not he makes the traditional formal visits on the same day itself. In any case, the casket containing the chief *saṃsthāna* deity of the *maṭha* is taken along with him even when he goes for merely the traditional formal visit only. Of course, if *bhikṣā* is performed all the *saṃsthāna devatās* are taken.

[229]During the pre-Vādirāja days, when the Aṣṭamaṭhas of Uḍupi were neither as affluent nor as influential as they have been increasingly ever since, they totally depended on the collections they made within Tuḷunāḍ itself with the kind of assistance of the two Ballāḷa families for their once in two month *paryāyas*. During those times, it was customary for the two Ballāḷas to come, organize and supervise these once in two-month festivities. The cooperation and supervision of the Ballāḷas was very vital to the smooth functioning of the entire system. Today however, the *aṣṭamaṭhas* of Uḍupi are far more affluent and influential than they were in those days prior to Vādirāja who indeed was primarily responsible for their first major fillip and boost. Thus, anyway, the old custom still continues as a tradition even though the real necessity and the vital purpose is no more as essential as it once was. Today, the visit is merely a relic of a once genuinely vital tradition and reamins as a gesture of appreciation and thankfulness for the kind help and cooperation rendered by the predecessors of these two Ballāḷa clans in those trying and difficult times when the Mādhva church was not yet as well established in society as it is today. Nowadays, it is the sole responsibility of the incoming *paryāya maṭha* to collect funds and organize and conduct its own Paryāya-mahotsava as well as its two-year term of office. The two Ballāḷas today merely come and witness the Paryāya-mahotsava festivities as honored guests during these biennial celebrations. Thus today, the would-be *paryāya svāmin's* visitations to the two Ballāḷa households is seen as more of an opportunity for the *svāmin* to go and personally invite the esteemed Ballāḷas in the manner of courtesy call and thus requesting them to come and grace the occasion of the Paryāya-mahotsava rather than as a visit for the requisition of a favor to be sought as it was in the old days. Also, it may be noted here that since the visitation to the two Ballāḷa households is the relic of an ancient custom, the eight pontiffs of Uḍupi go to the Ballāḷa houses without any invitation which otherwise is not normally done as it goes against protocol.

[230]These are packed up last and are ceremoniously taken out on the *paryāya* day when the outgoing *svāmin* officially and formally evacuates and exits the Kṛṣṇa temple premises after the final handing over ceremonies.

[231]This is perhaps another variety in the Turnerian 'communitas' leading to other such Turnerian conclusions, than the usual examples put forth such as pilgrimage, a festival, or a rite-of-passage.

[232]On this occasion, the ex-*paryāya maṭhādhipati* (pontiff) releases a souvenir marking the end of his two-year term of office at the Śrī-Kṛṣṇa temple. The souvenir released usually contains articles by various savants and scholars on several topics of Madhva philosophy and religion written both in English and Kannaḍa. Sometimes Hindi is also used. The souvenir also contains a detailed pictorial section depicting all the various highlights and important events that occurred in the Kṛṣṇa temple during the course of his *paryāya* term. It also includes photographs of the *svāmīs* and the ex-*paryāya svāmin* performing his fourteen daily *pūjās* with brief notes as well as some select pictures of some of the best *alankāras* to the holy Kṛṣṇa icon during his two-year reign. Thus, it is a momento album depicting the tradition of Uḍupi in pictures and at the same time is a pictorial record of the chief events of the entire *paryāya* term from beginning to end of the ex-*paryāya svāmin*. Letters of felicitations from dignitaries received at the commencement of his now expired *paryāya* term two years ago and complimentary advertisements from the business community are also included.

A Brief Sketch of the Four Non-Uḍupi Tauḷava Mādhva *Maṭhas*

Besides the *aṣṭamaṭhas* of Uḍupi, there are four other Tauḷava Mādhva ecclesiastical institutions to whom the Śivaḷḷi Mādhva community owes allegience. These go by the names of Bhaṇḍārakeri, Bhīmanakaṭṭe, Kukke-Subrahmaṇya and Citrāpur-Sūratkal *maṭhas*. Even though these are Tauḷava Mādhva institutions strictly adhering to the *bālasannyāsa* system of ordination and as 'Śivaḷḷi' in their customs and culture as the *aṣṭamaṭhas* of Uḍupi, the pontiffs of these four non-Uḍupi Tauḷava Mādhva *maṭhas* do not have the rights of worship at the Śrī-Kṛṣṇa temple in Uḍupi, which is the unique privilege and the exclusive right of the eight pontiffs of Uḍupi alone.

Of these four non-Uḍupi Tauḷava Mādhva *maṭhas*, the Bhaṇḍārakeri and the Bhīmanakaṭṭe *maṭhas* have a common ancestry. Copying the Uḍupi system, these two *maṭhas* act as *dvandvas* to each other — a tradition that is peculiar to the Tauḷava Mādhva *maṭhas* in general. Of these two, the Bhaṇḍārakeri Maṭha is the original institution from which the Bhīmanakaṭṭe Maṭha emerged only later at the time of Viśvamūrti Tīrtha, the seventh pontiff of the Bhaṇḍārakeri Maṭha. He was the last common pontifical ancestor before the original *maṭha* bifurcated into the Bhaṇḍārakeri and the Bhīmanakaṭṭe *maṭhas*. More research needs to be done with regard to the question as to what warranted the schism in the first place.

Anyway, Satya Tīrtha was the first pontiff of the original Bhaṇḍārakeri Maṭha. In fact, Satya Tīrtha was the first ever monastic-disciple of Madhva. From the pen-portrait of him in the *Sumadhvavijaya*,[233] we come to know that he was an ardent and faithful disciple of his celebrated master, whom he loyally followed wherever the latter went. Satya Tīrtha accompanied the Ācārya on both his North Indian tours and served as the latter's personal servant, private secretary and scribe. Satya Tīrtha is said to have taken down the entire *Brahmasūtrabhāṣya* of Madhva to the latter's dictation, during their sojourn at Badrināth in the first North Indian tour. During the initial organization and institutionalization of the Mādhva-Vaiṣṇava church by the great Ācārya, the faithful Satya Tīrtha seems to have inherited the only other Tauḷava Mādhva *maṭha* outside the Uḍupi framework. This apostolic seat on which Satya Tīrtha was installed by Madhva, was only the 'Mādhvised' continuation of the now obsolete and abolished pre-Mādhva (Smārta-Bhāgavata) Ananta Maṭha of Uḍupi. Madhva's spiritual preceptor and predecessor, Puruṣottama Tīrtha (alias Acyutaprekṣācārya) was the last pontiff and vestige of this old pre-Mādhva Smārta-Bhāgavata *maṭha* that had ruled the Śivaḷḷis ever since the days of Śaṅkara. Thus, in a way, Satya Tīrtha inherited the 'direct' preceptorial lineage and spiritual chair of the most ancient spiritual institution of the Śivaḷḷis, of which as the Mādhva tradition itself acknowledges, Madhva was but only one of the pontiffs in a long lineage of spiritual preceptors vouchsafed by a tradition whose origins are lost in fabulous antiquity. Thus one might say that the original Bhaṇḍārakeri Maṭha — a name which it acquired after shifting its headquarters to the hamlet of Bhaṇḍārakeri in the South Kanara District of Karnataka — was not 'founded' by Madhva but rather 're-inaugurated' by the Ācārya as an apostolic institution to preach and teach 'the new testament instead of the old one.'

The old pre-Madhva Ananta Maṭha of Uḍupi was only one of the several such religious institutions of the pre-Mādhva Smārta-Bhāgavata *sampradāya* founded by Hastāmalaka and other such Bhāgavata disciples of Śaṅkara. Besides Hastāmalaka, another such active organizer of the Smārta-Bhāgavata cult in the Tuḷu country

prior to the advent of Madhva was a Śivaḷḷi Brahmin named Prabhākara Bhaṭṭācarya. The oldest Bhāgavata *sampradāya maṭha* in Tuḷunāḍ that still survives to this day catering to a very small minority of Śivaḷḷis still adhering to the old pre-Mādhva Smārta-Bhāgavata fold is the Bāḷakudru Maṭha based in the Kundāpur *tāluk* of South Kanara District.

It remains a mystery, however, as to why Madhva did not provide for the inclusion of the only other Tauḷava Mādhva *maṭha* in his time besides the *aṣṭamaṭhas* of Uḍupi (and that too his 'own inherited maṭha'), a place within the Uḍupi framework. If he had done so, its pontiff too would have had an opportunity to offer worship to the holy icon of Śrī-Kṛṣṇa at Uḍupi as the *aṣṭamaṭhadhipatis* have done over the centuries. All of them were his native Tuḷu-speaking Śivaḷḷis hailing from a single region and culture. Following are given the genealogical tables and lists of *saṃsthāna* deities of the Bhaṇḍārakeri and the Bhīmanakaṭṭe *maṭhas*. (See Tables 17, 18, 19) However, as a logical and chronological prolegomenon to these above mentioned genealogical tables, I shall first give the preceptorial lineage of the pre-Madhva Ananta Maṭha of Uḍupi as far as can be traced back. It has been preserved by the Madhva oral tradition. As indicated before, these spiritual preceptors whose names have been given below, existed prior to the advent of Madhva and adhered to the Smārta-Bhāgavata *sampradāya*. They are:

1. Jñānanidhi Tīrtha
2. Garuḍavāhana Tīrtha
3. Kaivalya Tīrtha
4. Jñānīśa Tīrtha
5. Para Tīrtha
6. Satyaprajña Tīrtha
7. Prajña Tīrtha
8. Puruṣottama Tīrtha (alias Acyutaprekṣācārya)
9. Ānanda Tīrtha (alias Madhvācārya)

Table 17
Pontifical Lineage of Bhaṇḍārakeri and Bhimanakaṭṭe *Maṭhas*

Śrīmān Madhvācārya

1. Satya Tīrtha
2. Satyavrata Tīrtha
3. Viśvādhīśa Tīrtha
4. Gadādhara Tīrtha I
5. Vedānta Tīrtha
6. Vidyādhīśa Tīrtha
7. Viśvamūrti Tīrtha

Bhaṇḍārakeri Maṭha	Bhimanakaṭṭe Maṭha
8. Raghuvedānta Tīrtha	8. Viśvapati Tīrtha
9. Raghunātha Tīrtha	9. Vibudheśa Tīrtha
10. Hiraṇyagarbha Tīrtha	10. Vāsudeva Tīrtha
11. Raghuvara Tīrtha	11. Devagarbha Tīrtha
12. Dāmodara Tīrtha	12. Viśvapūjaka Tīrtha
13. Raghuvallabha Tīrtha	13. Viśvottama Tīrtha
14. Surottama Tīrtha (brother of Vādirāja)	14. Vijñānādhīśa Tīrtha
15. Viśvottama Tīrtha	15. Rājādhirāja Tīrtha
16. Rājādhirāja Tīrtha	16. Rāghavendra Tīrtha I
17. Rāghavendra Tīrtha	17. Gadādhara Tīrtha II
18. Raghubhūṣaṇa Tīrtha	18. Śrīnidhi Tīrtha
19. Raghuvarya Tīrtha	19. Cakrapāṇi Tīrtha
20. Raghupuṅgava Tīrtha	20. Aniruddha Tīrtha
21. Raghuvarya Tīrtha II	21. Pradyumna Tīrtha
22. Raghurāja Tīrtha	22. Purandara Tīrtha
23. Rājavandya Tīrtha	23. Puṇḍarīkākṣa Tīrtha
24. Vidyārāja Tīrtha	24. Acyuta Tīrtha
25. Vidyādhirāja Tīrtha	25. Dāmodara Tīrtha
26. Vidyāsāgara Tīrtha	26. Raghuvarya Tīrtha I
27. Vidyāpati Tīrtha	27. Trivikrama Tīrtha
28. Vidyānidhi Tīrtha	28. Raghupati Tīrtha
29. Vidyārṇava Tīrtha	29. Raghuvallabha Tīrtha

30. Vidyāmānya Tīrtha
31. Vidyeśa Tīrtha (present pontiff)

30. Vedagarbha Tīrtha
31. Raghupuṅgava Tīrtha
32. Rāmacandra Tīrtha
33. Rāghavendra Tīrtha II
34. Raghurāja Tīrtha
35. Raghūttama Tīrtha
36. Raghuvarya Tīrtha II
37. Raghupriya Tīrtha
38. Raghunātha Tīrtha
39. Raghupravīra Tīrtha
40. Raghubhūṣaṇa Tīrtha
41. Raghutilaka Tīrtha
42. Raghumānya Tīrtha (present pontiff)

N.B.: Even though the Bhīmanakaṭṭe Maṭha originated or rather sprang from the original Bhaṇḍārakeri Maṭha only later, I am forced to give a common genealogical table until Viśvamūrti Tīrtha as the *svāmīs* in both these *maṭhas* offer their daily *daṇḍodakas* right from Satya Tīrtha itself and mutually digress into their respective lineages only after Viśamūrti Tīrtha.

Table 18
List of the *Saṃsthāna Devatās* of the Bhaṇḍārakeri Maṭha

1. Sītārāma (chief presiding deity)
2. Gopīnātha
3. Lakṣmīnārāyaṇa
4. Hayagrīva
5. Vedavyāsa
6. Narasiṃha

Table 19
List of the *Saṃsthāna Devatās* of the Bhīmanakaṭṭe Maṭha

1. Digvijayarāma with Lakṣmaṇa and Sītā (chief presiding deity)
2. Śrīrāma with Lakṣmaṇa and Sītā
3. Narasiṃha
4. Hayagrīva
5. Viṭṭhala
6. Bhūvarāha
7. Śrīkara
8. Kṛṣṇa with churning rod
9. Dāmodara śālagrāma

The Kukke-Subrahmaṇya Maṭha

Towards the latter part of his career and spiritual ministry when the Ācārya toured extensively within his own native Tuḷunāḍ for approximately twenty years (1290-1310 C.E.) in a zealous missionary crusade, preaching, proselytizing and converting almost every village and hamlet in the Tuḷu county, thereby ensuring security and safety for his new doctrine in the land of its birth, he once arrived at Kukke situated deep in the Kumārādri ranges of the Western Ghats and the second most holy spot in the Paraśurāma-kṣetra. Bathing in the Kumāradhārā river, the great *ācārya* then sat down on its banks to perform *pūjās* to his collection of holy icons. The local chieftain was informed of the Ācārya's presence. He immediately went to the spot in person and invited Madhva to his residence. Madhva complied with the Ballāḷa chieftain's (not one of the two *pakṣanāthas* of Uḍupi) request and was taken in due ceremony and full honors to the temple of Subrahmaṇya near which was situated the chieftain's residence.

The Kukke-Subrahmaṇya temple is one of the most ancient shrines of Tuḷunāḍ. Śaṅkara is said to have visited this place and introduced the *pañcāyatana* form of worship.[234] The local *sthaḷapurāṇa* tells us that this is the spot where Indra appointed Skanda or Subrahmaṇya as head of the celestial army. Upon the

divine generalissimo's defeat of Tarakāsura, a happy Indra is said to have given his daughter Devayānī in marriage to Skanda at this spot. The thick jungle amidst which this holy spot is situated is known as Kumārādri, and the river flowing through that area is called Kumāradhārā. The local legend also tells us that this was the refuge of the serpent king Vāsuki who, hiding from Garuḍa, asked for Skanda's protection. Subrahmaṇya is said to have permanently dwelt in that spot for Vāsuki's protection, granting wishes to one and all who come to propitiate him at this shrine. Most pilgrims to Kukke are childless couples who perform *nāgapratiṣṭhā* and propitiate Subrahmaṇya for the granting of a child. Another major group of pilgrims who flock to this shrine are people with skin diseases who propitiate this deity by performing various types of *sevās*. Vādirāja speaks very highly of the greatness of this *kṣetra* in granting to a devotee his or her desires in his *Tīrthaprabandha*. Kukke is the biggest Subrahmaṇya shrine in Karnataka, and is today under the spiritual custody of the Mādhva-Vaiṣṇavas.

It is not surprising that a Skanda shrine exists in this part of India, for Tuḷunād has long been one of the major strongholds of the serpent cult in India.

Attached to this holy and ancient shrine was a *maṭha* of the Smārta-Bhāgavata *sampradāya* founded by Śaṅkara's close associate and local ally Prabhākara Bhaṭṭācārya. Though affiliated, the *maṭha* was nonetheless independent and separate from the temple which was under the chieftain's custody and authority, just as the Ananta Maṭha was independent though affiliated to the Ananteśvara temple at Uḍupi. During Madhva's visit to the Kukke temple, one Narasiṃha Tīrtha, the abbot who adorned the apostolic seat of this Bhāgavata *sampradāya maṭha*, challenged Madhva to a philosophical duel. The Ācārya immediately agreed. The entire *maṭha* with its paraphernalia, deities and laity were staked on either side as booty for the one who emerged victorious in the dialectical encounter to follow. Under the arbitration and refereeship of the Ballāḷa chieftain, an intellectual tournament ensued between Madhva and Narasiṃha Tīrtha. The latter was soon completely worsted and accepted the supremacy and rectitude of Madhva's

doctrine. In accordance with the conditions previously agreed upon, Narasiṃha Tīrtha had to completely relinquish his entire *saṃsthāna*, giving up all claims and rights over it and thereby hand it over lock, stock and barrel to the custody of Madhva. As in Uḍupi, Madhva lost no time in erasing the old Pañcāyatana form of worship and introduced the *Tantrasāra* and the Āgamic systems of worship in the *maṭha* and the temple. However, the custody of the temple was retained by the Ballāḷa chieftain. This was one of the greatest victories for Madhva in the Tuḷu country. The victorious Madhva soon made it a Vaiṣṇava *saṃsthāna* by converting all the parishoners attached to it. The institution *per se* was converted into a full fledged apostolic seat of the Mādhva faith. The non-Vaiṣṇavic *pañcāyatana* deities like Sūrya, Śiva, Durgā, and Gaṇeśa were removed from among the *maṭha's saṃsthāna* deities and kept on the temple premises with individual shrines consecrated for each of them around the Subrahmaṇya shrine where they stand enshrined to this day. Only the Lakṣmī-Narasiṃha icon of the old *maṭha* was retained as a part of the *saṃsthāna* deities. Madhva added to this a very prized and precious possession of his. These were the sacred *vyāsamuṣṭis*. Six out of these eight holy *vyāsamuṣṭis* brought by Madhva from Badrināth were placed in a *sampuṭa* (casket) together with twelve *kṣetras* (144) of Lakṣmī-Narāyaṇa *śalagrāmas* and one Lakṣmī-Narasiṃha *śalagrāma*. These were then ceremoniously added to the *saṃsthāna* deities of this newly obtained *maṭha*. The seventh *vyāsamuṣṭi* he installed at Naḍḍantāḍi in a shrine exactly mid-way between Uḍupi and Kukke. The eighth one he personally retained. The oral tradition preserved both at Uḍupi as well as Kukke informs us that Madhva personally worshipped every day both at Uḍupi and Kukke. The routine was that if Madhva worshipped at Uḍupi in the morning, he would stop for his afternoon *pūjā* at Naḍḍantāḍi and reach Kukke in time for his Rātripūjā. The routine was reversed the next day, ending his day at Uḍupi.[235]

During the organization and final institutionalization of the Tauḷava Mādhva church at Kaṇvatīrtha in 1298 C.E. by Madhva, the great Ācārya finally handed over charge of the Kukke Maṭha to his *pūrvāśrama* brother, Viṣṇu Tīrtha, the first pontiff of the Sode

Maṭha of Uḍupi. The mystical Viṣṇu Tīrtha was left in charge of two separate *saṃsthānas* simultaneously. A practitioner of meditation by nature, Viṣṇu Tīrtha was least interested in church affairs. Just before proceeding on a holy pilgrimage tour of the north, Viṣṇu Tīrtha selected two young *brahmacārins* and ordained them into *sannyāsa* as Vedavyāsa and Aniruddha Tīrthas. To the former he handed over charge of the Sode Maṭha and to the latter he gave the Kukke Maṭha. Thus the lineage of pontiffs that has descended down to us today, through seven centuries from Aniruddha Tīrtha, goes by the name Kukke-Subrahmaṇya Maṭha founded by Viṣṇu Tīrtha.[236] However, before Viṣṇu Tīrtha left, he took out one *vyāsamuṣṭi* from the holy *sampuṭa* at the Kukke Maṭha, presented it to Aniruddha Tīrtha and took the prized casket along with him. After his tours and the performance of a few *paryāyas* at Uḍupi, he ultimately left for Siddhaparvata in the Kumārādri Ranges with the precious *sampuṭa* for private worship and meditation. Viṣṇu Tīrtha never returned, and according to oral tradition, he continues to live even to this day absorbed in deep meditation and will descend from the peak only when Mādhvaism reaches its nadir and thereby revive the system with the original works of Madhva inscribed in copper plates and hidden by the Acārya at the shrine of Kaḍtila.

However, tradition at the Kukke Maṭha tells us that Aniruddha Tīrtha sincerely wished to worship the holy *vyāsamuṣṭis*, the bulk of which remained in the sacred casket with Viṣṇu Tīrtha. The latter, realizing this through his special powers, is said to have come in the dream of Aniruddha Tīrtha and asked him to be present the next morning at a particular spot along the Kumāradhārā river. He was told that his wish had been granted and the next morning Aniruddha Tīrtha would receive three articles at that spot. These were the holy casket, a mirror and a vessel. The first he could retain and install back into the *saṃsthāna* deities of his *maṭha* while the latter two he was to hand over to the temple authorities. Another order was that Aniruddha Tīrtha was never to open, under any circumstances, the holy casket that he would be receiving and that all worship to the *vyāsamuṣṭis* and the *śālagrāmas* contained

in the *samputa* was to be performed only from the outside. The next day, in accordance with the dream, Aniruddha Tīrtha after his morning *pūjā* went to the said spot along the Kumāradhārā river. Here, the three articles, as said, arrived. Aniruddha Tīrtha followed all the orders in detail. Word soon reached the local Ballāḷa chieftain, Subbayya Ballāḷa who was Jaina by faith, of this mysterious happening. The Ballāḷa soon arrived at the spot and in sheer curiousity decided to have the *samputa* opened. Try as he may at first to retract the lid of the holy *samputa* and thereafter to crack it open with the trampling of elephants, the casket could not be opened and remained as firmly shut as ever. Instead, the elephant which trampled it died in agony and the chieftain was overcome with boils and burning sensations all over his body. He prayed to Subrahmaṇya for three days and on the third night in a dream, he was informed by the deity that he was to hand over charge of the temple to Aniruddha Tīrtha and beg the latter's pardon. The chieftain was also required to erect a statue of himself in front of the temple and anyone who offered cotton, butter, mustard seeds, and ashegourdes (winter pumpkins) at this place would have their wishes fulfilled. Thus, even today, pilgrims visiting Kukke with a desire to be fulfilled, make these offerings before the statue of Subbayya Ballāḷa. The temple was also duly handed over to the custody and care of the Kukke Maṭha and even today the Subrahmaṇya temple and the shrine around it continue to be under the *maṭha's* jurisdiction.[237] A copper plate inscription was handed over to Aniruddha Tīrtha by Subbayya Ballāḷa giving details of the circumstances and events leading to the official handing over of the temple to the Kukke Maṭha, which can be seen among the *maṭha's* records to this day.[238]

The Kukke-Subrahmaṇya Maṭha has no official *dvandva* Maṭha. The Sode Maṭha o Uḍupi is said to be its unofficial *dvandva* institution (in case of emergency). However, the Sode Maṭha has rarely performed the function expected of a *dvandva* instituion. The pontiffs of the Kukke Maṭha have invariably appointed their successors before their death. Moreover, until May 1979, the *saṃsthāna* deities of the Kukke Maṭha were never removed from the *maṭha's* premises for seven centuries, and as such, the *svāmīs*

of the Kukke Maṭha were practically confined to the Subrahmaṇya-kṣetra hardly moving too far from there to a place which they could not visit within one day, or until they appointed their juniors which then gave them greater freedom to move about. Anyway, for the first time in seven centuries, H.H. Vidyābhūṣana Tīrtha, the thirty-seventh pontiff of the Kukke Maṭha who recently abdicated, had the courage to break with tradition, under the instigation of H.H. Viśveśa Tīrtha, the thirty-first and the present pontiff of the Pejāvar Maṭha of Uḍupi, with whom the Kukke pontiff was closely associated, and thus remove the *saṃsthāna* deities from the premises. The first Cāturmāsya-vrata together with the *saṃsthāna* deities of his *maṭha* was spent by the Kukke pontiff at Madras in July-September 1979. However, the *sampuṭa* remains unopened in accordance with the original orders for seven centuries now! All *pūjās* to the sacred contents inside are still offered only from the outside. This unretractable holy casket is technically referred to as the '*Abhedya sampuṭa*' in the traditional Mādhva circles. The seventh *vyāsamuṣṭi* which Viṣṇu Tīrtha gave to Aniruddha Tīrtha just before the former left on his tour to the North may be seen even today, among the *saṃsthāna* deities of this *maṭha*. In accordance with tradition, *pañcāmṛta abhiṣeka* is performed to it every day. The seventh *vyāsamuṣṭi* which Madhva originally installed at Naḍḍantāḍi for the eight *svāmīs* of Uḍupi to worship, is now in the possession of the Sode Maṭha of Uḍupi, where it too receives daily *pañcāmṛta abhiṣeka* as the one in the Kukke Maṭha. The manner by which this seventh *vyāsamuṣṭi* came into the custody of the Sode Maṭha has already been narrated in the chapter of Vādirāja. The eighth *vyāsamuṣṭi* which Madhva retained personally is in the possession of one of the three premier *deśastha* Mādhva *maṭhas*, presumably the Uttarādi Maṭha.

Over the years, the Kukke Maṭha has always maintained its independence and integrity from the *aṣṭamaṭhas* of Uḍupi and even to this day fiercely maintains its identity and uniqueness from the Uḍupi framework. Its most prized possession is, of course, the '*abhedya sampuṭa*.' The records and manuscripts of this *maṭha* are well kept. Following are the genealogical table and list of *saṃsthāna* deities of this *maṭha*. (See Tables 20 and 21)

Another such ecclesiastical unit of the Smārta-Bhāgavata *sampradāya* in Tuḷunāḍ that was converted into a Mādhva *maṭha* lock, stock and barrel under similar circumstances to the previous one, was during the time and under the auspices of Vijayadhvaja Tīrtha, the seventh pontiff of the Pejāvar Maṭha of Uḍupi. This institution goes by the name of the Citrāpur-Sūratkal Maṭha today. It is based at Sūratkal which is located ten miles to the north of Mangalore. The Cirtāpur-Sūratkal Maṭha also has no official *dvandva* as such, and since this institution was an offshoot of the Pejāvar Maṭha, the latter has been unofficially acknowledged as its *dvandva* for all intents and purposes. Ever since its inception, this *maṭha* has continued to be a successful institution of the Mādhva faith. It has the smallest laity and is relatively the most recent of all the twelve Tauḷava Mādhva *maṭhas* put together. Following are the genealogical table and the list of the *saṃsthāna* deities of this *maṭha*. (See Tables 22 and 23)

Table 20
The Pontifical Lineage of the Kukke-Subrahmaṇya Maṭha

Śrīmān Madhvācārya

Viṣṇu Tīrtha

1) Aniruddha Tīrtha
2) Varāha Tīrtha
3) Vāgīśa Tīrtha
4) Viśveśa Tīrtha
5) Veṅkaṭeśa Tīrtha
6) Vākyādhīśa Tīrtha
7) Vidyāpati Tīrtha
8) Vāsudeva Tīrtha
9) Vāmana Tīrtha
10) Vedavyāsa Tīrtha
11) Vaikuṇṭhavallabha Tīrtha
12) Vijñāna Tīrtha
13) Vimalātma Tīrtha

14) Vibudheśa Tīrtha
15) Vedagarbha Tīrtha
16) Vedapūjya Tīrtha
17) Vedeśa Tīrtha
18) Vidyādhirāja Tīrtha
19) Varadarāja Tīrtha
20) Varadeśa Tīrtha
21) Vidyānidhi Tīrtha
22) Vedāntanidhi Tīrtha
23) Vidyādhipati Tīrtha
24) Viśvapūjya Tīrtha
25) Viśvavandya Tīrtha
26) Viśvādhipati Tīrtha
27) Viśvapati Tīrtha
28) Viśvādhīśa Tīrtha
29) Vidyādhīśa Tīrtha
30) Vidyāvallabha Tīrtha
31) Vedarāja Tīrtha
32) Vidyārāja Tīrtha
33) Vidyāpūrṇa Tīrtha
34) Vyāsa Tīrtha
35) Viśvajña Tīrtha
36) Vidyāsindhu Tīrtha
37) Vidyābhūṣaṇa Tīrtha (abdicated)
38) Vidyāprasanna Tīrtha (present pontiff)

Table 21
The List of the *Saṃsthāna Devatās* of the Kukke-Subrahmaṇya Maṭha

1) Lakṣmī-Narasiṃha (chief presiding deity)
2) Pāṇḍuraṅga-Viṭṭhala with Rukmiṇī and Satyabhāmā
3) *vyāsamuṣṭi* (the one outside the *abhedya sampuṭa*)
4) *abhedya sampuṭa* (five *vyāsamuṣṭis*; 144 Lakṣmī-Nārāyaṇa *śālagrāmas* and 1 Lakṣmī-Narasiṃha *śālagrāma*)

Table 22
The Pontifical Lineage of the Citrāpur-Sūratkal Maṭha

Śrīmān Madhvācārya

Vijayadhvaja Tīrtha (seventh pontiff of the Pejāvar Maṭha of Uḍupi)

1) Vidyādhirāja Tīrtha
2) Vidyānidhi Tīrtha
3) Vidyeśa Tīrtha
4) Varadendra Tīrtha
5) Viśvapramoda Tīrtha
6) Viśvānanda Tīrtha
7) Vidyāsamudra Tīrtha
8) Vibudheśa Tīrtha
9) Viśveśa Tīrtha
10) Varadeśa Tīrtha
11) Vedagarbha Tīrtha
12) Viśvādhīśa Tīrtha
13) Viśvendra Tīrtha
14) Viśvanidhi Tīrtha
15) Vidyārāja Tīrtha
16) Vidyāsāgara Tīrtha
17) Vibudhapriya Tīrtha
18) Vidyāpūrṇa Tīrtha
19) Vidyāvallabha Tīrtha (present pontiff)

Table 23
The List of the *Saṃsthāna Devatās* of the Citrāpur-Sūratkal Maṭha

1) Kāliyamardhana Śrī-Kṛṣṇa with Rukmiṇī and Satyabhāmā (chief presiding deity)
2) Lakṣmī-Narasiṃha
3) Śrīnivāsa
4) Hayagrīva
5) Vedavyāsa
6) Śrīkara

7) Bhūvarāha
8) Śrīrāma
9) Viṭṭhala
10) Vīrāñjaneya
11) Bhaktāñjaneya
12) Garuḍa
13) Ādiseṣa

Notes

[233] *SMV* 6:50-53; Ibid., 9:13: Ibid 10:23.

[234] P.G. Bhatt, *Antiquities of South Kanara* (Uḍupi, 1969), p. 10.

[235] Pt. A.N. Tantri, *Śrī-Vyāsa-Viṭṭhala-Sampuṭa-Narasiṃha Devara Caritre* (Kannaḍa) (Uḍupi, 1970, pp. 16-19.)

[236] Ibid., p. 30.

[237] Ibid., pp. 40-58.

[238] Ibid., pp. 82-89.

A Brief Sketch of the Two Gauḍa-Sārasvata Mādhva *Maṭhas*

The present day Koṅkaṇastha Brahmin community is divided into two distinct groups, i.e. the Sārasvatas and the Gauḍa-Sārasvatas. There is a slight dialectical variation of the Koṅkaṇī that is spoken by these two groups. The Sārasvatas are said to have migrated from their original home in the Punjab-Kashmir area moving southward along the western regions of India and ultimately settling in Goa. All the Sārasvatas are Smārtas owing allegiance to the Citrāpur-Śirāḷi Maṭha, based at Śirāḷi which is located in the North Kanara District of Karnataka. Their pontiffs are *ekadaṇḍī sannyāsins* of the Āśrama sub-order.

The Gauḍa-Sārasvatas are said to have been imported from the Bihar-Bengal area into Goa by the Sage Paraśurāma for the performance of certain important sacrifices like the Aśvamedha, etc., when he found that his *kṣetra* lacked the right type of Brahmins to officiate over his *yajñas.* The Gauḍa-Sārasvatas too are said to have been part and parcel of the original proto-Sārasvata community that migrated from the Punjab-Kashmir area. However, these people reached Goa much later and under different circumstances than the Sārasvatas, and after settling in Gauḍadeśa (Bengal) for sometime. Hence, the name 'Gauḍa-Sārasvata' for this community.[239] However, the Koṅkaṇastha Brahmins, in general, are earlier immigrants into the Paraśurāma-kṣetra than the Tuḷu-speaking Śivaḷḷis. The Gauḍa-Sārasvatas are both more numerous as well as more affluent than the Sārasvatas. The majority of the Gauḍa-

Sārasvatas are Mādhvas with a small section of the community still adhering to the Smārta fold. These Gauḍa-Sārasvata Smārtas owe their allegience to the Kaivalya Maṭha (popularly known as the Kavḷe Maṭha) based in Nāsik (Mahārāṣṭra). Their pontiffs are *ekadaṇḍī sannyāsins* of the 'Sarasvatī' sub-order.

A great majority of the Gauḍa-Sārasvatas seemed to have converted to Mādhvaism when the Ācārya visited Goa on his way back from his second North India tour.[240] During the organization and institutionalization of the *aṣṭamaṭhas* of Uḍupi at Kaṇvatīrtha, the great Ācārya's Koṅkani-speaking followers seem to have been relegated under the spiritual jurisdiction of the Phaḷimār Maṭha. The Gauḍa-Sārasvata Mādhvas continued to be parishoners of the Phaḷimār Maṭha until about the late fifteenth century C.E., when Rāmacandra Tīrtha (the tenth pontiff of the Phaḷimār Maṭha) found it convenient to establish a separate *maṭha* for these Koṅkaṇi-speaking Mādhvas due to the regional, cultural and linguistic differences between the Śivaḷḷis and the Gauḍa-Sārasvatas. In order to keep their adherence and loyalty to Mādhvaism strong as a community, Rāmacandra Tīrtha ordained a young Gauḍa-Sārasvata lad at Bhaṭkal in 1476 C.E. and gave him the monastic name of Nārāyaṇa Tīrtha, thus making him the first Gauḍa-Sārasvata Mādhva *sannyāsin*.[241] Thus Nārāyaṇa Tīrtha became the first pontiff of this newly founded Gauḍa-Sārasvata Mādhva *maṭha* at Bhaṭkal. From the records preserved in the Phaḷimār Maṭha of Uḍupi, it is evident that its tenth pontiff, Rāmacandra Tīrtha, not only founded the first full-fledged and independent ecclesiastical outfit exclusively for the Gauḍa-Sārasvata Mādhva community but also presented an icon of Rāma from among the *saṃsthāna* deities of the Phaḷimār Maṭha to Nārāyaṇa Tīrtha, to be this new *maṭha's* chief *saṃsthāna* deity. Thus, this timely insight of Rāmacandra Tīrtha helped the community to maintain and develop a distinct identity and character of its own in the larger cult of Madhvācārya. A little later, the newly established Gauḍa-Sārasvata *maṭha* seemed to have shifted its headquarters from Bhaṭkal to Gokarṇa.

Both due to the fact that the Gauḍa-Sārasvatas are essentially a business-minded and very enterprising mercantile community al-

ways in search of new markets, and the fact that the Hindus were being outlawed and ousted from the Portuguese colony of Goa through the fanatical proselytization by the Roman Catholic Church in that area, these very traditional people were forced to seek new areas of settlement. A great majority migrated south and settled in pockets strewn and scattered all along the Malabar Coast from Goa to Trivandrum. Due to the large scale exodus of the community from Goa, especially during the Inquisition, it seemed to have upset their ecclesiastical framework. Because of the lack of proper communication, facilities and organization, the Gokarṇa Maṭha lost both contact and control over its followers in the Keraḷa region. Bereft of a religious institution to administer them and cater to their spiritual and sacramental needs, the resourceful, independent and traditional Gauḍa-Sārasvatas of the Keraḷa region decided to establish a new *maṭha* of their own. However, in order to make themselves members of an authentic apostolic institution of the Mādhva faith, they needed the partonization, sponsorship and endorsement of one of the established *maṭhas* of the faith. Meeting at Cochin, the elders of this migrant and break-away community of the Gauḍa-Sārasvatas seemed to have decided upon the Pūrvādi Maṭha (now known as the Rāyara Maṭha) (then) based at Kumbhakoṇam for sponsoring them and ordaining a new pontiff for their *maṭha*. As to why these Gauḍa-Sārasvatas sought the patronage of a *deśastha* Mādhva *maṭha* rather than the support of the Gokarṇa Maṭha or one of the *aṣṭamaṭhas* of Uḍupi is a matter of controversy and speculation and very much out of the pale and scope of this thesis. Anyway, a delegation of these Keralite Gauḍa-Sārasvatas, seemed to have proceeded to Kumbhakoṇam seeking the patronage and sponsorship of the then pontiff of the Pūrvādi Maṭha who happened to be at that time its fourth pontiff, i.e., one Surendra Tīrtha (1504-1539 C.E.). At Kumbhakoṇam, the delegation seems to have made clear its intentions to Surendra Tīrtha. However, the pontiff being too old at that time is said to have relegated the responsibilities to his junior, Vijayīndra Tīrtha (1539-1595 C.E.)[242] The delegation then seems to have invited Vijayīndra Tīrtha to come and spend his next Cāturmāsya-vrata at Cochin and

choose a lad from their community to be eventually ordained and coronated as the first pontiff of their new *maṭha*. Meanwhile, Surendra Tīrtha died and Vijayīndra Tīrtha became the new pontiff of the Pūrvādi Maṭha and ascended the throne as the fifth *svāmin* of that *maṭha*. Vijayīndra Tīrtha's first Cāturmāsya-vrata as full pontiff was spent at Cochin in 1539 C.E. In accordance with the prescribed procedures, Vijayīndra Tīrtha chose a young lad from this breakaway Gauḍa-Sārasvata community and started imparting parochial education to him. The community elders requested Vijayīndra Tīrtha to ordain that lad in a holy city that possessed both antiquity and sanctity acknowledged by all Hindus. Kāśī (modern Benaras) was agreed upon as the venue of ordination. Therafter, Vijayīndra Tīrtha, upon the completion of his annual Cāturmāsya-vrata, returned to Kumbhakoṇam along with the chosen lad and continued to impart instructions to him. It was not until 1541 C.E. that the young lad was taken to Kāśī and duly ordained as Yādavendra Tīrtha. However, the coronation ceremonies seem to have taken place only at Kumbhakoṇam after the ordination at Kāśī. At the coronation ceremonies, Vijayīndra Tīrtha issued the official pontifical charter founding the second *maṭha* of the Gauḍa-Sārasvata Mādhvas. The *maṭha's* charter documents seem to have been engraved in a copper plate with all the relevant data during the reign of Surendra Tīrtha itself. However, it was not issued until the coronation of Yādavendra Tīrtha and the official founding of this new Gauḍa-Sārasvata *maṭha* at Kumbhakoṇam authorizing its existence as a full-fledged and authentic apostolic institution of the Mādhva faith. The copper plate document is one of the prized possessions of this *maṭha* and is always under the official custody of its pontiffs. The copper plate issued is in the Kannaḍa language (the official lingua franca of the Mādhva sect as a whole) though written in the Devanāgari script. Two icons pre-chosen by Surendra Tīrtha from among the *saṃsthāna* deities of the Pūrvādi Maṭha were ceremoniously handed over to Yādavendra Tīrtha (by Vijayīndra Tīrtha) to be the chief *ārādhya devatās* of this new *maṭha*. The icons donated were that of Raghupati and Vedavyāsa. Besides this, a Vedavyāsa *śālagrāma* was also given. This new *maṭha* was named

as the Kāśī Maṭha, and its headquarters was chosen to be at Cochin. According to the copper plate charter deed, the Kāśī Maṭha was officially ushered into existence on Māgha-śuddha-pañcamī in the Hindu cyclic year of Plava (corresponding with Saturday, January 21st, 1542 C.E.).[243]

As expected, an ecclesiastical controversy seems to have soon cropped up between the Gokarṇa and the Kāśī *maṭhas* over the precise definitions and boundaries of their respective spiritual jurisdictions over the Gauḍa-Sārasvata Mādhva community as a whole who were now scattered all along the Malabar coast right from the southwestern districts of Mahārāṣṭra in the north to Kanyākumāri in the south. A concordat between the two Gauḍa-Sārasvata Mādhva *maṭhas* seems to have been reached in 1590 C.E. when Yādavendra Tīrtha (the first pontiff of the Kāśī Maṭha) and Aṇujīvottama Tīrtha (the fifth pontiff of the Gokarṇa Maṭha) reached an agreement and issued a joint pontifical communique indicating and spelling out the rights, privileges and jurisdictions of these two *maṭhas* over the Gauḍa-Sārasvata Mādhvas.[244] Making Uḍupi roughly the center or meeting point of their respective geographical spiritual jurisdictions over the community, the Gokarṇa Maṭha retained its ecclesiastical suzeranity over the Gauḍa-Sārasvata Mādhvas of Goa, North Kanara District of Karnataka and the Ṭhāṇā, Kolābā, Satārā, and Ratnagiri districts of Mahārāṣṭra, while forever forfeiting the rights and relinquishing its ecclesiastical sovereignty over the Gauḍa-Sārasvatas Mādhvas settled in Tuḷunāḍ and Kerala to the Kāśī Maṭha.[245] Thus the Gauḍa-Sārasvata Mādhva community was finally and decisively split up between its two *maṭhas* — the Gokarṇa and the Kāśī *maṭhas* — the lineage of the spiritual monarchs of which have benevolently and successfully governed and administered the community with care and affection for the last five centuries, catering to their spiritual dispositions and sacramental needs. Somewhere along the line, the Gokarṇa Maṭha shifted its headquarters once again, and this time it was to Partagāḷi in the Cancona District of Goa where it is still based today. Thus today it goes by the name Gokarṇa-Partagāḷi Maṭha. However, the Kāśī Maṭha continues to have its headquarters in

Cochin even to this day with a principal branch and satellite center at Mangalore where there is an extra heavy concentration of its parishioners.

Among the two Gauḍa-Sārasvata Mādhva *maṭhas*, it is the Gokarṇa-Partagāḷi Maṭha that has had better contact and more cordial relations with the *aṣṭamaṭhas* of Uḍupi, even though both ultimately trace their ancestry to Rāmacandra Tīrtha, the tenth pontiff of the Phaḷimār Maṭha. Also, the historical records in both these Gauḍa-Sārasvata Mādhva *maṭhas* are better preserved than in the Tauḷava Mādhva *maṭhas*. The history of the Gokarṇa-Partagāḷi Maṭha is contained in the *Guruparamparāmṛta*, while that of the Kāśī Maṭha is recorded in the *Guruparamparāmañjarī*. As in Tauḷava Mādhva institutions, both these Gauḍa-Sārasvata Mādhva *maṭhas* have strictly adhered to the *bālasannyāsa* system of ordination ever since their founding. Needless to say, then that, as is the case with all the other Mādhva *maṭhādhipatis*, the pontiffs of the Gauḍa-Sārasvata Mādhva *maṭhas* are *ekadaṇḍī sannyāsins* of the Tīrtha sub-order. However, in both these Gauḍa-Sārasvata Mādhva *maṭhas*, the *pūjā* method is a bit different, both in style and variety compared to the standard Śivaḷḷi version systematized by Vādirāja in the Tauḷava Mādhvas *maṭhas*. Even though both owe their allegiance to a common faith and founder, the Śivaḷḷis and the Gauḍa-Sārasvatas neither intermarry nor inter-dine with each other. Both these communities are socially prestigious, materially prosperous, politically powerful and deeply religious and wield a lot of clout and influence in the Malabar coast area. The Śivaḷḷis are prosperous hoteliers while the Gauḍa-Sārasvatas are wealthy bankers and enterprising businessmen. The latter are one of the most fashionable and progressive communities of India. The Gauḍa-Sārasvatas may be recognized by their ten most popular surnames prevalent among the members of this community. They are: Bāḷigā, Bhaṭṭa, Kāmat (Kamath), Kiṇi, Kuḍuva, Mallya, Nāyak, Pai, Prabhu and Śeṇai (Shenoy). Other surnames also exist besides these, but they are less common than these ten prominent ones. The Gauḍa-Sārasvata Mādhvas pay heavy tithes to their *maṭhas* and spend colossal sums of money literally amounting to hundreds of thousands

of rupees for the annual Cāturmāsya sojourns of their pontiffs. Unlike the Śivaḷḷi *maṭhas*, the Gauḍa-Sārasvata pontiffs have a special suffix attached to the end of their monastic names. This impressive suffix is 'Śrīpāda Oḍeyaru,' which in Kannaḍa means 'Holy Emperor.' It is an honorific title of appellation conferred upon the *svāmīs* by their laity in order to recognize them as the bearers of this high ecclesiastical office. The Gauḍa-Sārasvatas definitely treat their pontiffs with much more imperial pomp and splendor and reverance than do the Śivaḷḷis. Due to its origination from the Pūrvādi Maṭha, the pontiffs of the Kāśī Maṭha have always had the '*indra*' suffix at the end of their monastic names. Following are given the genealogical tables and the lists of the *saṃsthāna* deities of the Gokarṇa-Partagāḷi and the Kāśī *maṭhas* respectively. (See Tables 24, 25, 26 and 27)

Table 24
The Pontifical Lineage of the
Gokarṇa-Partagāḷi Maṭha

Śrīmān Madhvācārya

Rāmacandra Tīrtha (the tenth pontiff of the Phaḷimār Maṭha)

1) Nārāyaṇa Tīrtha
2) Vāsudeva Tīrtha
3) Jīvottama Tīrtha
4) Puruṣottama Tīrtha
5) Aṇujīvottama Tīrtha
6) Rāmacandra Tīrtha
7) Digvijayarāmacandra Tīrtha
8) Raghucandra Tīrtha
9) Lakṣmīnārāyaṇa Tīrtha
10) Vyāsa Tīrtha
11) Lakṣmīkānta Tīrtha
12) Ramākānta Tīrtha
13) Kamalākānta Tīrtha
14) Śrīkānta Tīrtha
15) Bhūvijayarāmacandra Tīrtha

16) Ramānātha Tīrtha
17) Lakṣmīnātha Tīrtha
18) Ānanda Tīrtha
19) Pūrṇaprajña Tīrtha
20) Padmanābha Tīrtha
21) Indirākānta Tīrtha
22) Narahari Tīrtha
23) Kamalānātha Tīrtha
24) Dvārakānātha Tīrtha
25) Vidhyādhirāja Tīrtha (present pontiff)

Table 25
List of the *Saṃsthāna Devatās* of the Gokarṇa-Partagāḷi Maṭha

1) Kodaṇḍarāma (chief presiding deity)
2) Vīraviṭṭhala
3) Vāsudeva
4) Vedavyāsa (two icons)
5) Veṅkateśa (two icons)
6) Lakṣmī-Nārāyaṇa (two icons)
7) Viṭṭhala
8) Kṛṣṇa with churning rod
9) Lakṣmīnārāyaṇa and Hiraṇyagarbha *śālagrāmas*

Table 26
The Pontifical Lineage of the Kāśī Maṭha

Śrīmān Madhvācārya

Vijayīndra Tīrtha (the fifth pontiff of the Rāyara Maṭha)

1) Yādavendra Tīrtha
2) Keśavendra Tīrtha
3) Upendra Tīrtha I
4) Rāghavendra Tīrtha
5) Devendra Tīrtha

6) Mādhavendra Tīrtha
7) Upendra Tīrtha II
8) Rājendra Tīrtha
9) Sūrīndra Tīrtha
10) Vibudhendra Tīrtha
11) Sumatīndra Tīrtha
12) Bhuvanendra Tīrtha
13) Varadendra Tīrtha
14) Sukṛtīndra Tīrtha
15) Sudhīndra Tīrtha (present pontiff) and
Samayamīndra Tīrtha (present junior pontiff)

Table 27
List of the *Saṃsthāna Devatās* *of the Kāśī Maṭha*

1) Vedavyāsa (chief presiding deity)
2) Raghupati
3) Ugranarasiṃha
4) Lakṣmīnārāyaṇa
5) Varadarāja-Veṅkaṭaramana
6) Lakṣmīnarasiṃha
7) Bhadranarasiṃha
8) Viṭṭhala
9) Kṛṣṇa
10) Rāma
11) Vedavyāsa *śālagrāma*
12) Viṃśatihasta Gaṇeśa

Notes

[239] The oral tradition preserved among these two groups of the Koṅkaṇastha Brahmin community gives us this information. However, more research has to be done in order to separate fact from fiction. This has not been resorted to here, as it is beyond the scope of this thesis to do so. The history of the Koṅkaṇastha Brahmins as a whole, from traditional sources, is contained in two works. The *Koṅkaṇābhyudaya* of Sagari Rāmācarya (Sanskrit) and the *Sārasvatabhūṣaṇa* (Marāṭhī). Also, for an exhaustive and illuminating understanding of the historical and cultural background of the Koṅkaṇastha Brahmin community as a whole in

English, the interested reader is hereby referred to the outstanding work, Kuduva, V.N. *The History of the Dākṣiṇāṭya Sārasvatas* (Madras: SGS Sabha, 1972).

[240] *SMV* 10:51-52.

[241] B.N.K. Sharma, *HDSVL*, vol. 2 (Bombay, 1961), p. 385.

[242] Vijayīndra Tīrtha (1514-1595 C.E.) was one of the most prominent champions, defenders, and exponents of the Mādhva faith in the medieval era. His acute dialectical ability and mammoth contributions to the polemical literature of the Dvaita school of Vedānta won him universal fame and acknowledgement throught the Mādhva church. A Kannaḍa speaking *deśastha* Mādhva by birth, his pre-monastic name was Viṭṭhalācārya. He was one of the few *bālasannyāsī* pontiffs who adorned the *pīṭhas* of the *deśastha* Mādhva *maṭhas*. Ordained and educated under the illustrious Vyāsa Tīrtha (the fifth pontiff of the Dakṣiṇādi Maṭha) Vijayīndra Tīrtha was 'gifted' away to Surendra Tīrtha (the fourth pontiff of the Pūrvādi Maṭha) when the latter requested Vyāsa Tīrtha to give him a bright young man to succeed him as pontiff on his *pīṭha* after him. This incident is alluded to in one of the hymns of Saint Purandara Dāsa who happened to be present there at that time. As the fifth pontiff of the Pūrvādi Maṭha, Vijayīndra Tīrtha was one of the 'three jewels' in the court of the Nāyaks of Tanjore (another one of those spin-off feudatory dynasties that emerged out of the political ruins of the Vijayanagar Empire). The mortal remains of Vijayīndra Tīrtha lie entombed in Kumbhakoṇam. The Vṛndāvana is under the custody of the Rāyara Maṭha, the name which the Pūrvādi Maṭha acquired from the time of Vijayīndra Tīrtha's grand successor, Rāghavendra Tīrtha. Vijayīndra Tīrtha has one hundred and fourteen works in all to his credit.

[243] V.A. Shenai, *History of the Kashi Mutt Saṃsthān*, (Bombay, 1974), pp. 45-62.

[244] B.N.K. Sharma, *HDSVL*, vol. 2, (Bombay, 1961), p. 335.

[245] Ibid., p. 385.

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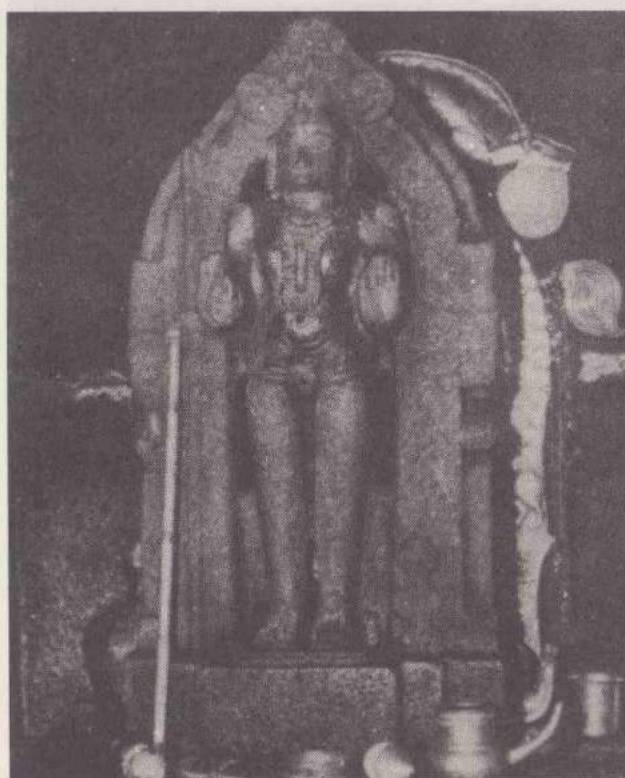
Index

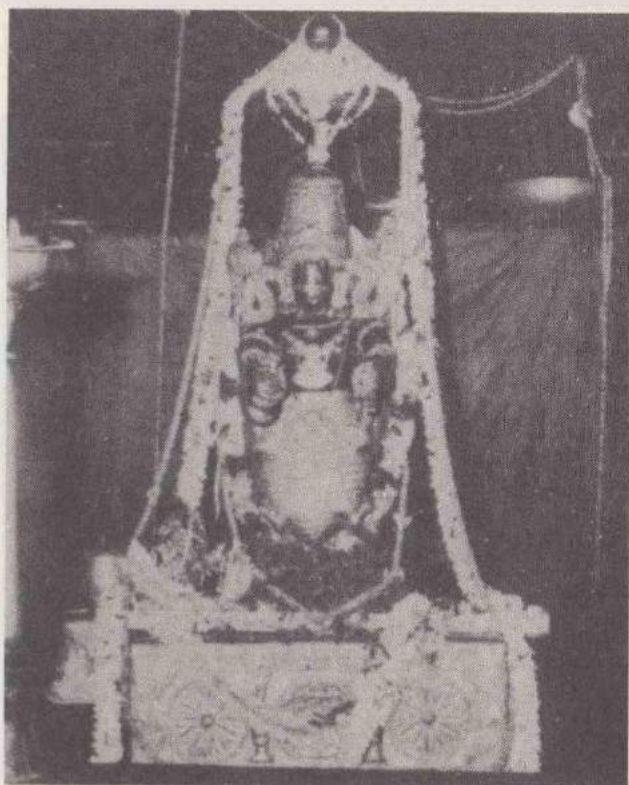
KAṬṬIGE RATHA
GAJA ŚĀLĀ
GOŚĀLĀ
SUBRAHMAṆYA SHRINE
BHOJANA ŚĀLĀ
MADHVA SAROVARA
Leading to Rajangaṇa
NARROW CORRIDOR RUNNING NORTH - SOUTH
N
VASANTA MANṬAPA
OPEN SPACE
PASSAGE LEADING TO REAR ENTRANCE OF SIRUR MATHA
RESERVED (RS) SEATING
PONTIFICAL DINING AREA
RS
RS
RS
GIANT SIZE SUNKEN WASHING PIT
CAUKI
PASSAGE
SIMHĀSANA ŚĀLĀ
PONTIFICAL CEMETARY
PEEPAL TREE
BADAGU MĀḶIGE
CHAIR OF PARYĀYA DIVĀN
RESERVED (RS) SEATING
PĀKAŚĀLĀ
NAIVEDYA ŚĀLĀ

N
MADHVA SAROVARA
MID-AQUATIC MAṆṬAPA
ENTRANCE TO SAROVARA
SEVA OFFICE
BHĀGĪRATHĪ SHRINE
MAṆṬAPA
KĀṆIYŪR MAṬHA
(The NARROW CORRIDOR RUNNING NORTH - SOUTH)
MAIN ENTRANCE OF TEMPLE
ANTE-ROOM FOR PARYĀYA MAṬHA'S SAṀSTHĀNA DEITIES
'RITUALLY PURE WELL'
PAÑCA KAJJĀYA SALES COUNTER
ENTRANCE TO SHRINE
ORNAMENTS ROOM
YĀGA ŚĀLĀ
KALLU
CAGED ICON OF KEŚAVA
OUTER CHAMBER
ICON OF ŚRĪ KṚṢṆA
INNER CHAMBER
SANCTUM SANCTORUM
SIMHĀSANA ŚĀLĀ
PARYĀYA THRONE
ENTRANCE TO SANCTORUM
GROTTO OF MADHVA
NAVAGRAHA KINDI
SŪRYA ŚĀLĀ
CAR STREET
NAIVEDYA ŚĀLĀ
DĪPA STAMBHA
TULASI VṚNDĀVANA
TĪRTHA MAṆṬAPA
MAIN HUṆḌI
SUVARṆA PĀLAKI ROOM
EASTERN ENTRANCE
MAIN FOYER
MUKHYA-PRĀṆA SHRINE
SOUTHERN ENTRANCE
CANDRAŚĀLĀ
GARUḌA SHRINE
EMPTY ROOM
KANAKANA KINDI
CAR STREET
ŚIRŪR MAṬHA
KANAKA DĀSA MAṆṬAPA

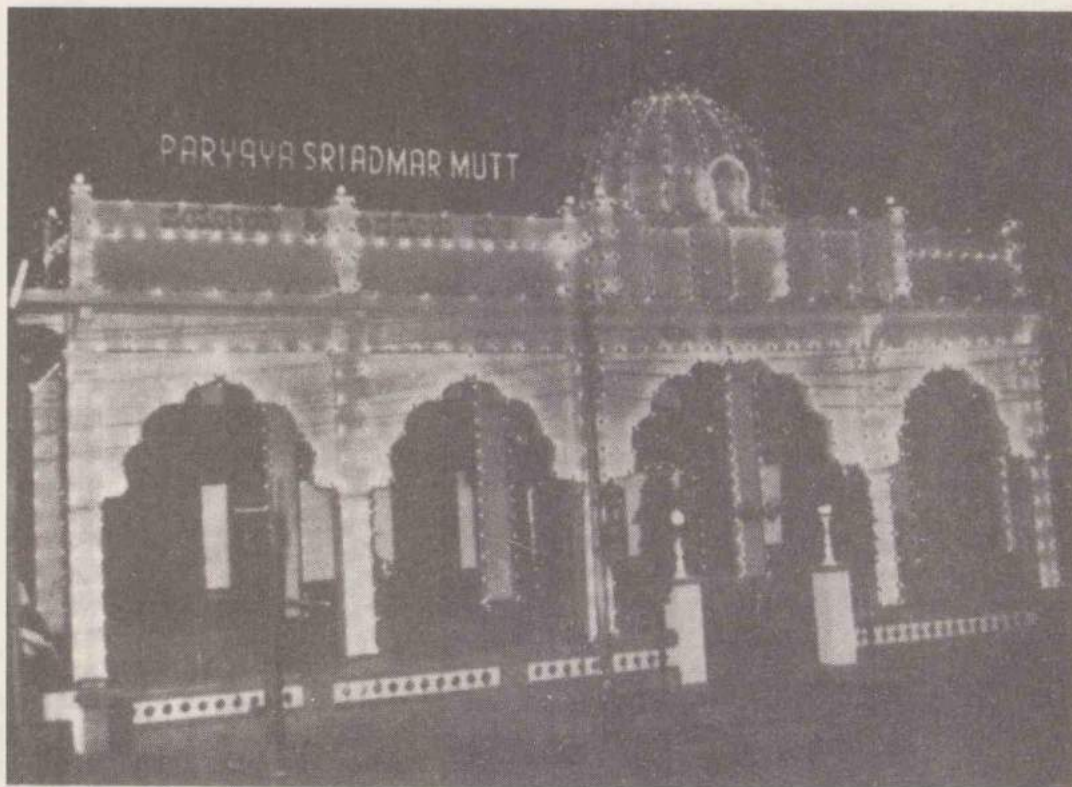
The kallu manṭapa with the gopura encasing the kanakana kiṇḍi on the western wall of the Kṛṣṇa Temple. To the right stands the Brahmaratha.

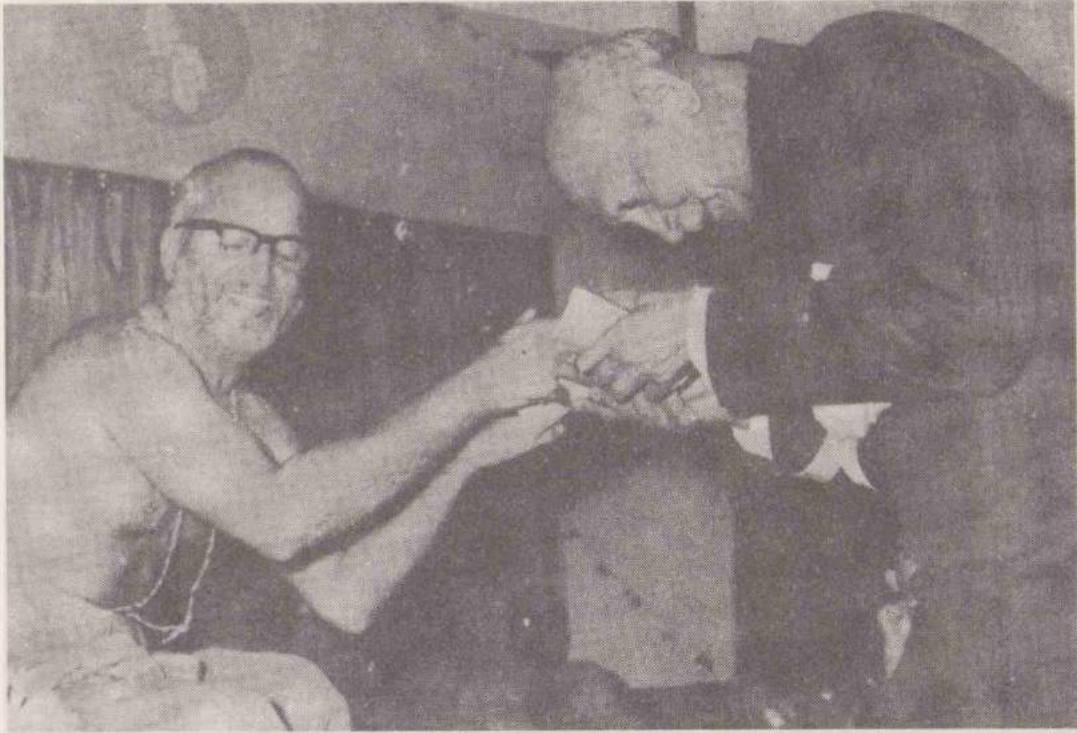
The main icon of Uḍupi Kṛṣṇa ornamented with the vajrakavaca.

The main icon of Uḍupi Kṛṣṇa decorated as Bālagopāla during the Paryāya term of the Adamār Maṭha [1972-1974 CE]. To the right stands HH Vibudheśa Tīrtha, the present and 29th Pontiff of the Adamār Maṭha.

The icon of Madvācārya [1238-1317 CE] consecrated by Vādirāja Tīrtha [1480-1600 CE] located on the right hand side of the entrance to the sanctum sanctorum of the Uḍupi Kṛṣṇa shrine.

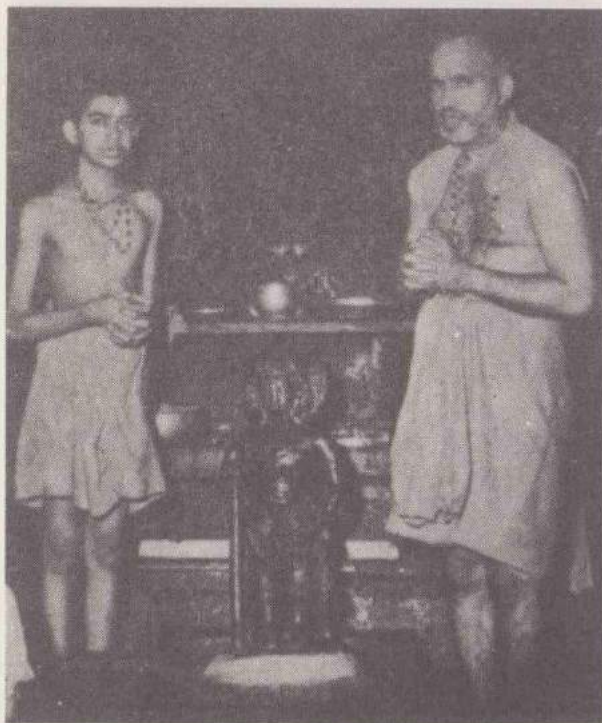
The mettalic icon of Caturbhujakāḷīyamardana Śrīkṛṣṇa, the presiding deity of the Adamār Maṭha, gifted to the maṭha's first pontiff Nṛsimha Tīrtha by Ācārya Madhva in 1298 CE.

The main icon of Uḍupi Kṛṣṇa decorated in the form of the Kūrmāvatāra.

The main icon of Uḍupi Kṛṣṇa decorated in the form of the Savior of Gajendra.

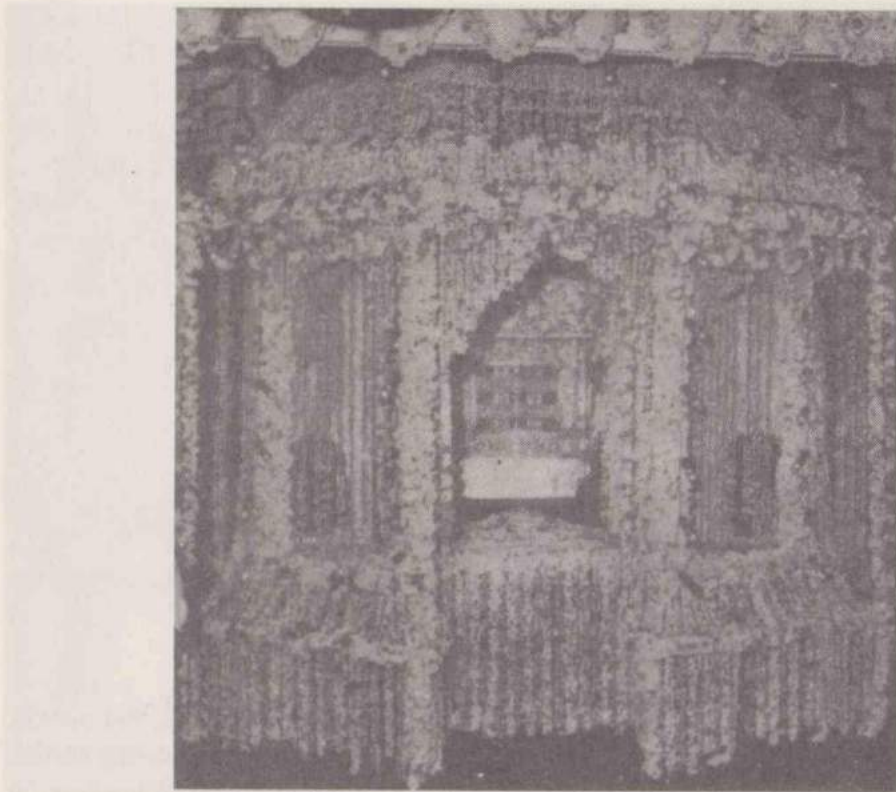
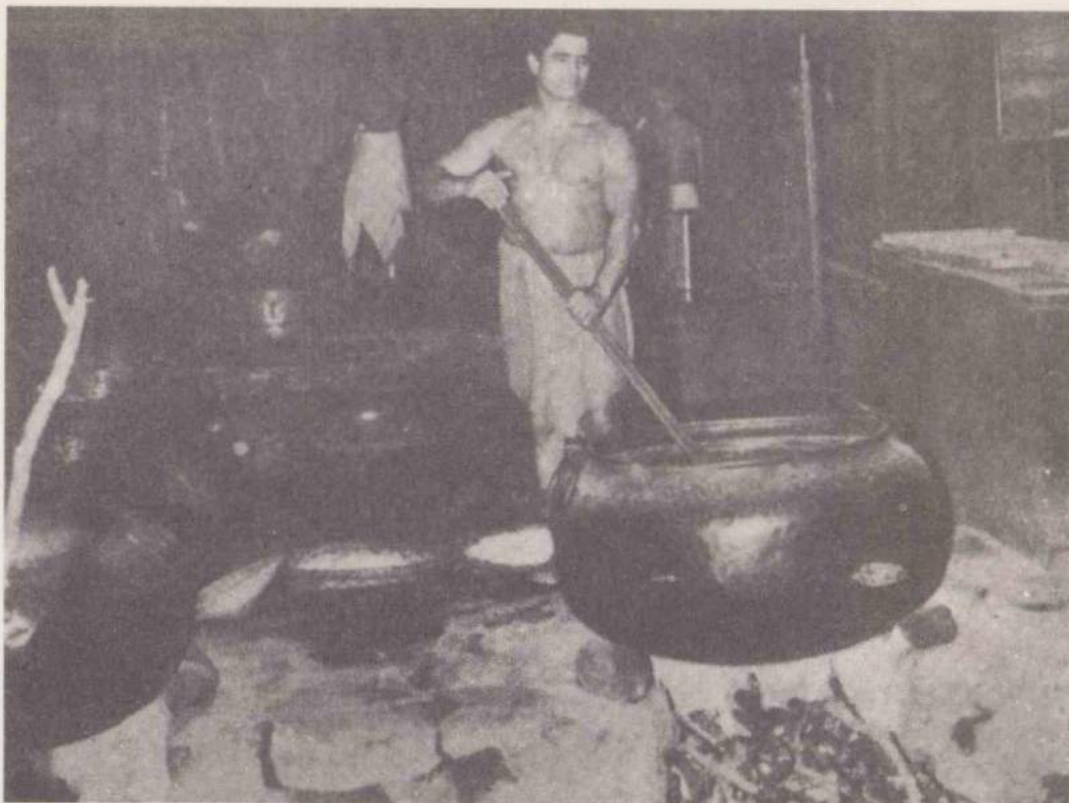
A photograph of HH Vibudhamānya Tīrtha, the 28th Pontiff of the Adamār Maṭha.

The beautifully decorated and illumined edifice of the Adamār Maṭha located in the Car Street, Uḍupi, on the eve of its Paryāya Term in January 1972 CE.

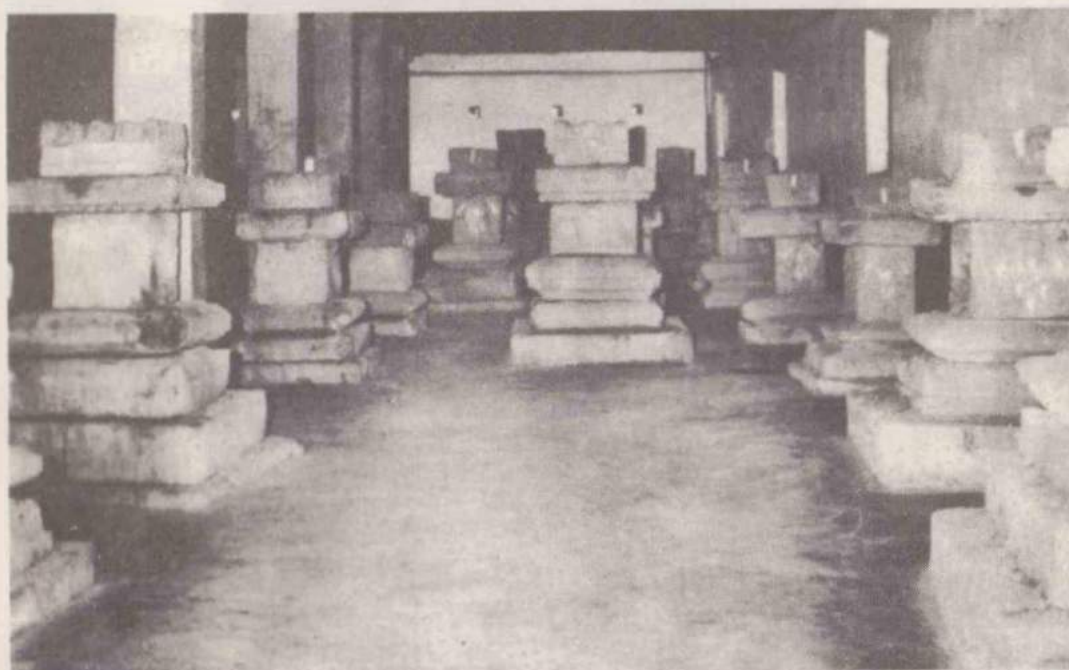
HH Vibudheśa Tīrtha, the 29th and present pontiff of the Adamār Maṭha, ascending the Sarvajña Paryāya Pīṭha of Madhvācārya at the Simhāsanaśālā in the Kṛṣṇa Temple marking the beginning of his paryāya term in January 1972 CE. To the right is HMVH Vidyāmānya Tīrtha, the 28th Pontiff of the Phalimār Maṭha, the outgoing paryāya svāmin, who had just concluded his term [1970-1972 CE].

HH Vibudheśa Tīrtha, the 29th and present pontiff of the Adamār Maṭha, granting the title of "Lokasevā Parāyaṇa" to Gen. Kariappa, former Commander-in-Chief of the Indian Army, during the Paryāya Darbār in 1972 CE.

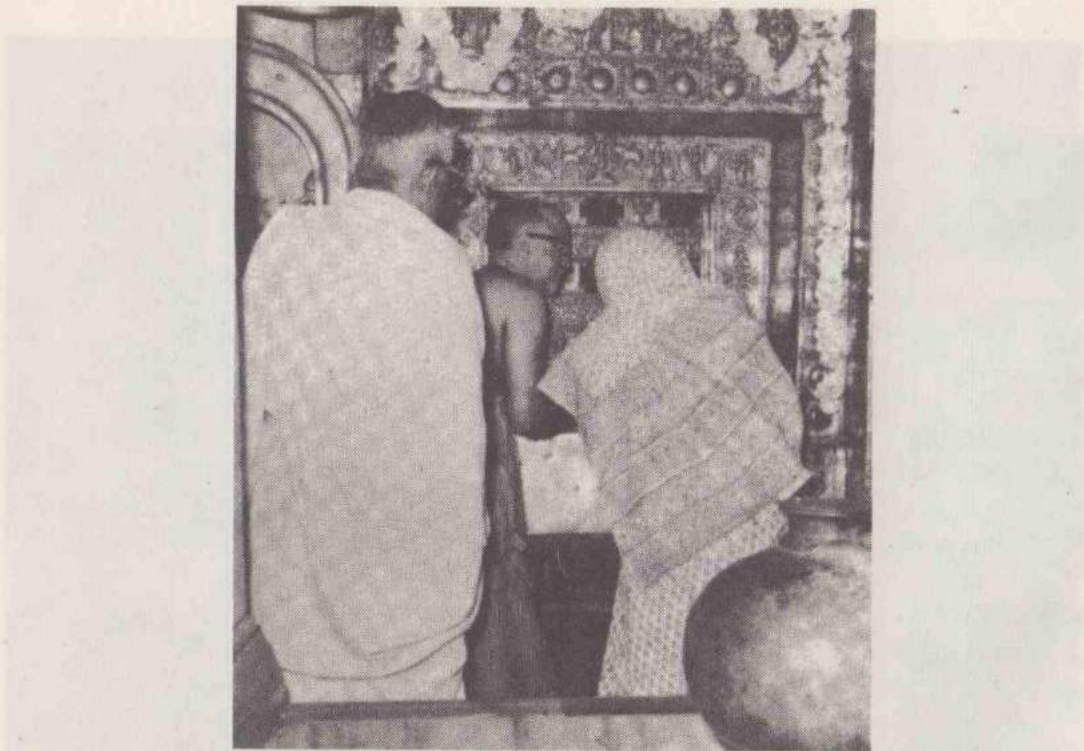
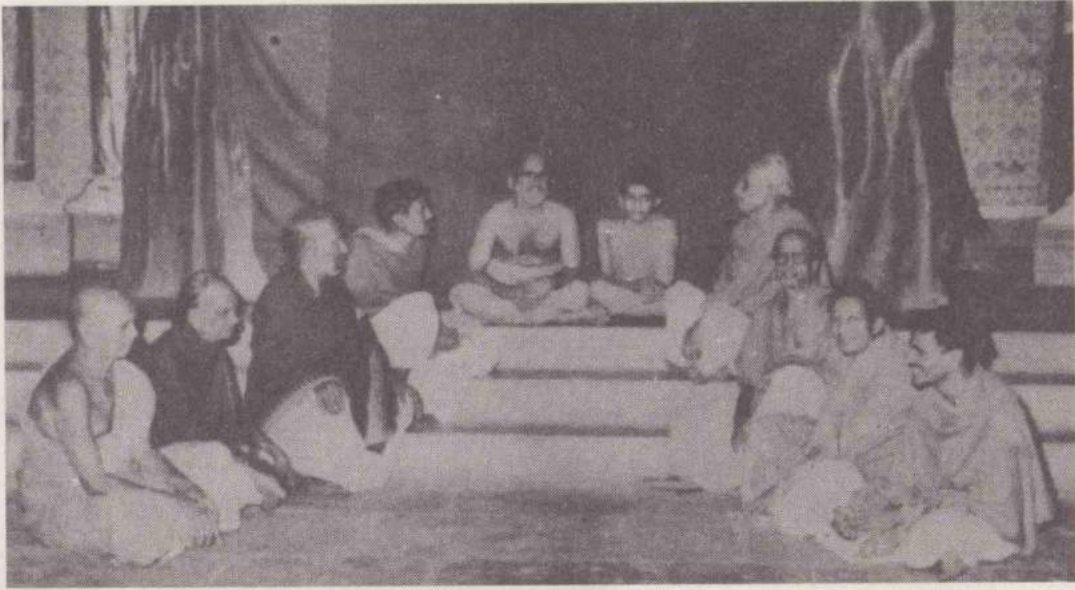
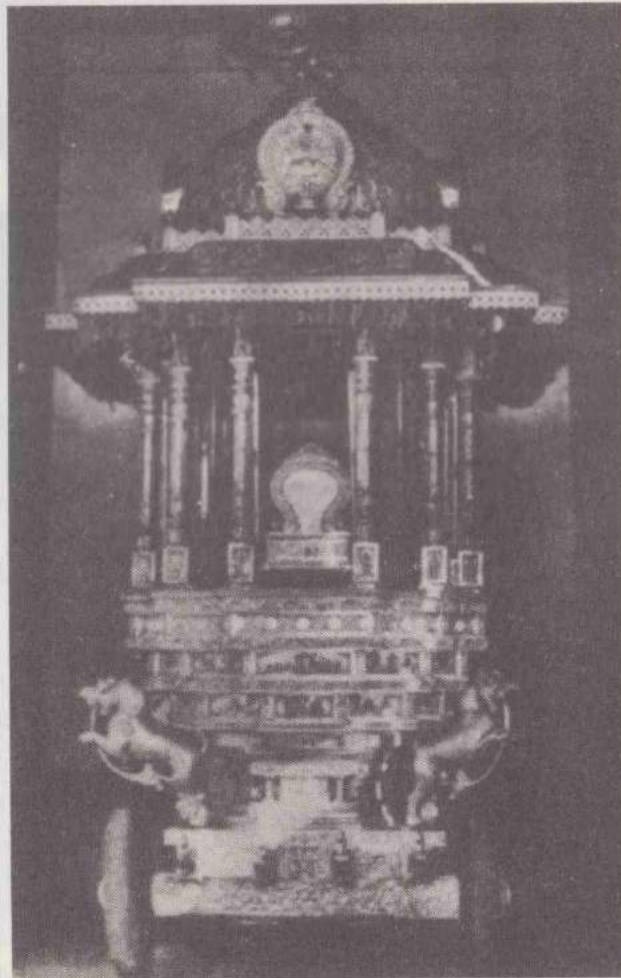
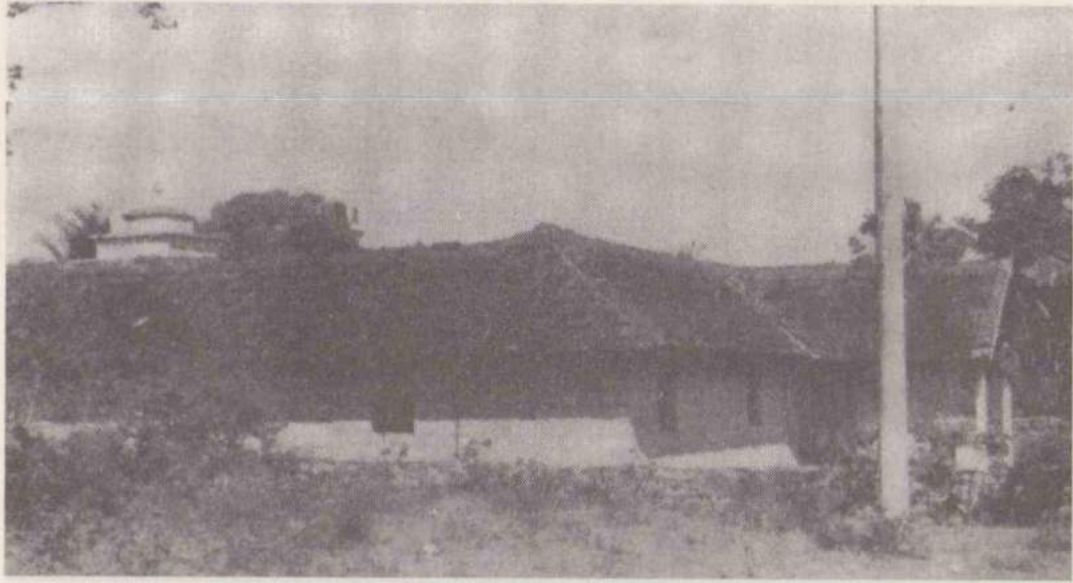
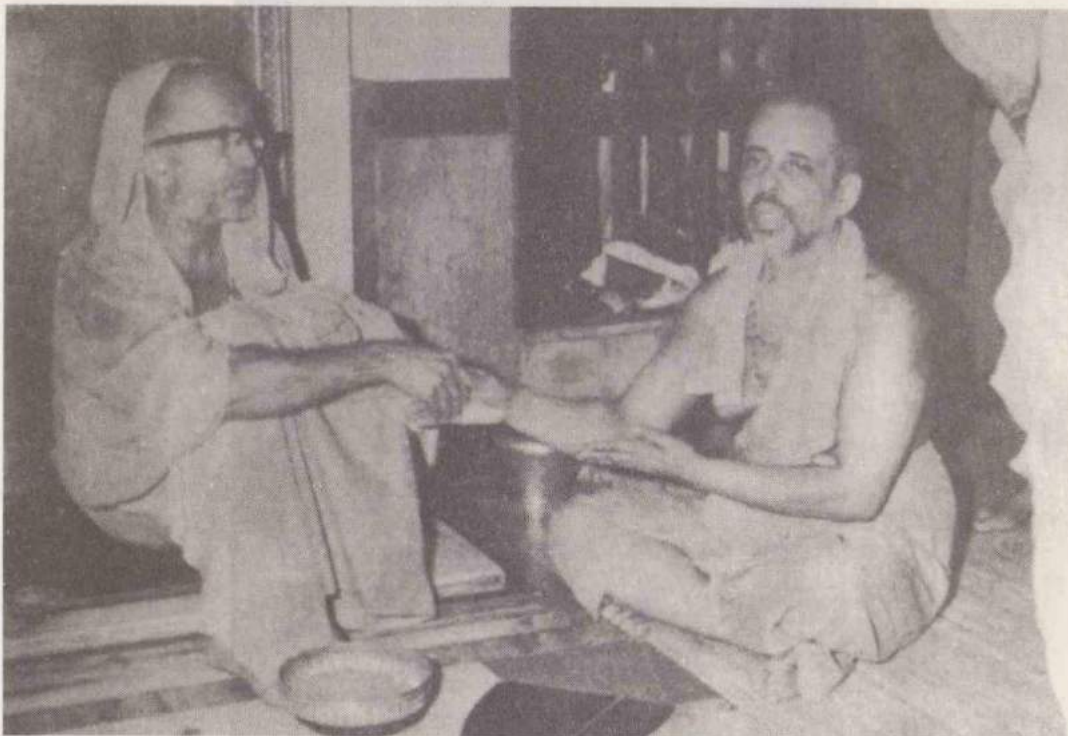
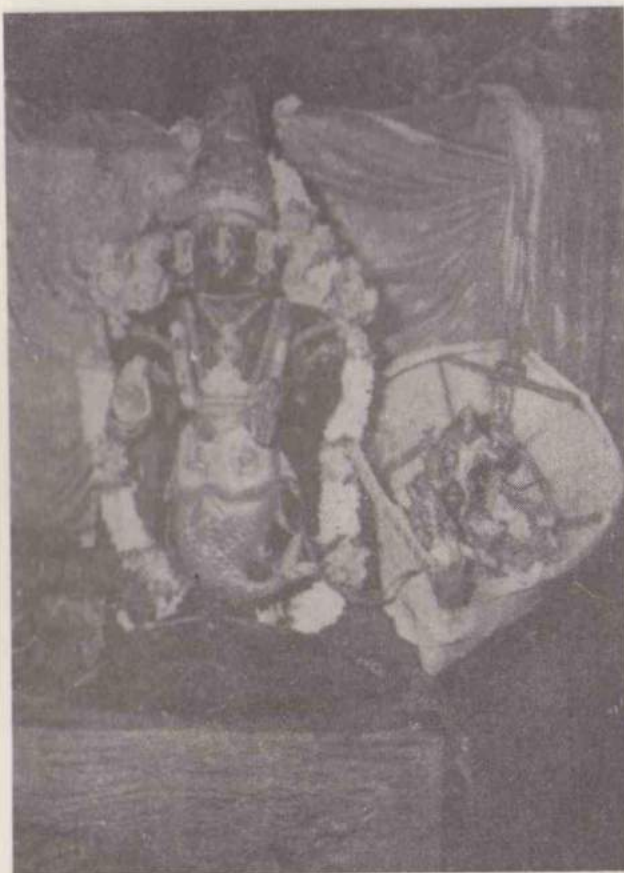
HH Vibudheśa Tīrtha, the 29th and present pontiff of the Adamār Maṭha, honoring the veteran tarkaśāstra scholar Mahāmahopādhyāya late Padamunūr Nārāyaṇācārya of Uḍupi for his distinguished career with an ornate shawl.

HH Vibudheśa Tīrtha the 29th and present pontiff of the Adamār Maṭha confering sannyāsa on his soon-to-be junior pontiff, HH Viśvapriya Tīrtha in 1972 CE.

The newly ordained junior pontiff of the Adamār Maṭha, HH Viśvapriya Tīrtha, and HH Vibudheśa Tīrtha, the 29th and present pontiff of the Adamār Maṭha, standing on either side of the Uḍupi Kṛṣṇa icon in the sanctum sanctorum of the shrine.

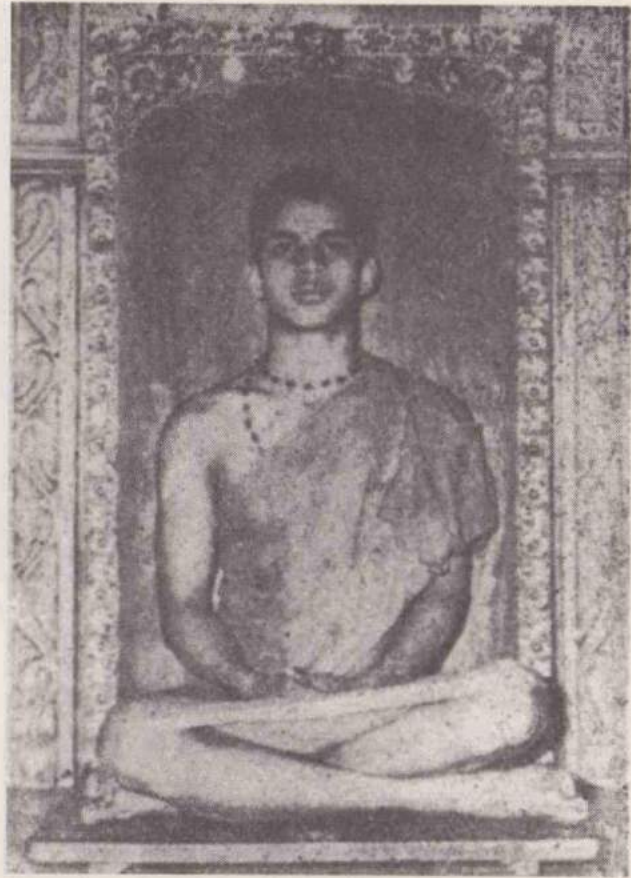
HH Viśvapriya Tīrtha, the present junior pontiff of the Adamār Maṭha, performing kṣīrābhiṣeka to the icon of Uḍupi Kṛṣṇa.

HH Vibudheśa Tīrtha, the 29th and present pontiff of the Adamār Maṭha, performing the Cāmarasevā, the first of the four evening pūjās to Uḍupi Kṛṣṇa.

The elaborate floral decoration of the tīrtha manṭapa and the navagraha kiṇḍi on the paryāya day. It is through this kiṇḍi where all people get to have darśana of the icon of Uḍupi Kṛṣṇa.

Chefs, observing strict ritual purity, at work in the "eternal" kitchen of the Kṛṣṇa Temple.

HH Vibudheśa Tīrtha, the 29th and present pontiff of the Adamār Maṭha, feeding the cows of the Kṛṣṇa Temple's Gośālā.

The cenotaphs of some of the pontiffs of the aṣṭamaṭhas of Uḍupi buried in the rear precincts of the Uḍupi Kṛṣṇa Temple.

Her Excellency the former Prime Minister of India, the late Mrs. Indira Gandhi being escorted into the Uḍupi Kṛṣṇa Temple by the Right Honorable Mr. Aṇṇājī Ballāḷ, former Divān of the Adamār Maṭha.

Her Excellency of the former Prime Minister of India, the late Mrs. Indira Gandhi viewing the icon of Uḍupi Kṛṣṇa along with HH Vibudheśa Tīrtha, the present and 29th Pontiff of the Adamār Maṭha, who is explaining the history of the temple to her.

The āsthāna vidvāns of the Adamār Maṭha with Their Holiness Vibudheśa Tīrtha and Viśvapriya Tīrtha seated on the dais.

The rajataratha of the Uḍupi Kṛṣṇa Temple constructed in memory of HH Sudhīndra Tīrtha, the 27th Pontiff of the Puttige Maṭha, who lived to be a centenarian.

A view of Ācārya Madhva's seven century old ancestral home at Pājaka village near Uḍupi.

Their Holiness Vidyāmānya Tīrtha, 28th Pontiff of the Phalimār Maṭha and Vibudheśa Tīrtha, 29th and current Pontiff of the Adamār Maṭha soon after the latter's ascension to the Sarvajña Paryāya Pīṭha in the Simhāsanaśālā of the Kṛṣṇa Temple in January 1972 CE.

The main icon of Uḍupi Kṛṣṇa decorated in the form of the Matsyāvatāra.

The main icon of Uḍupi Kṛṣṇa decorated in the form of the goddess Durgā as Mahiṣāsuramardinī.

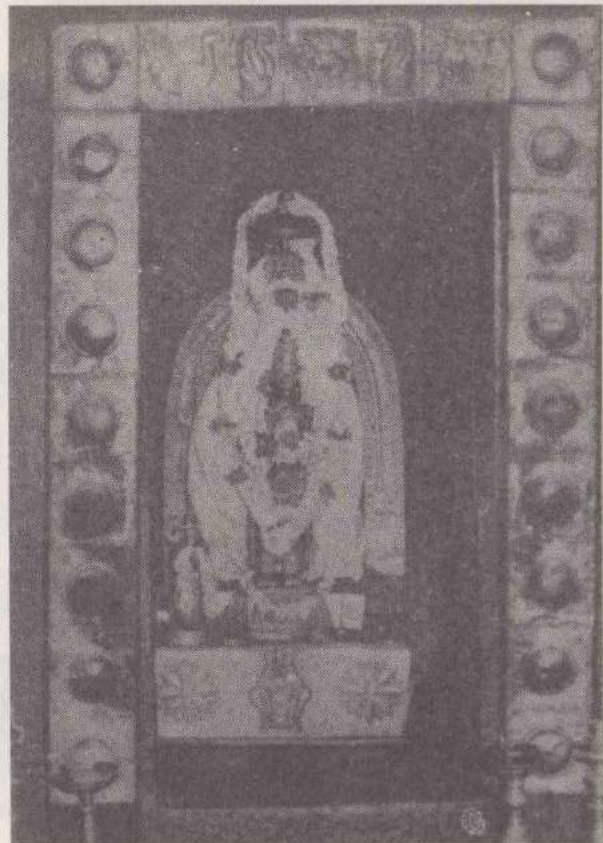
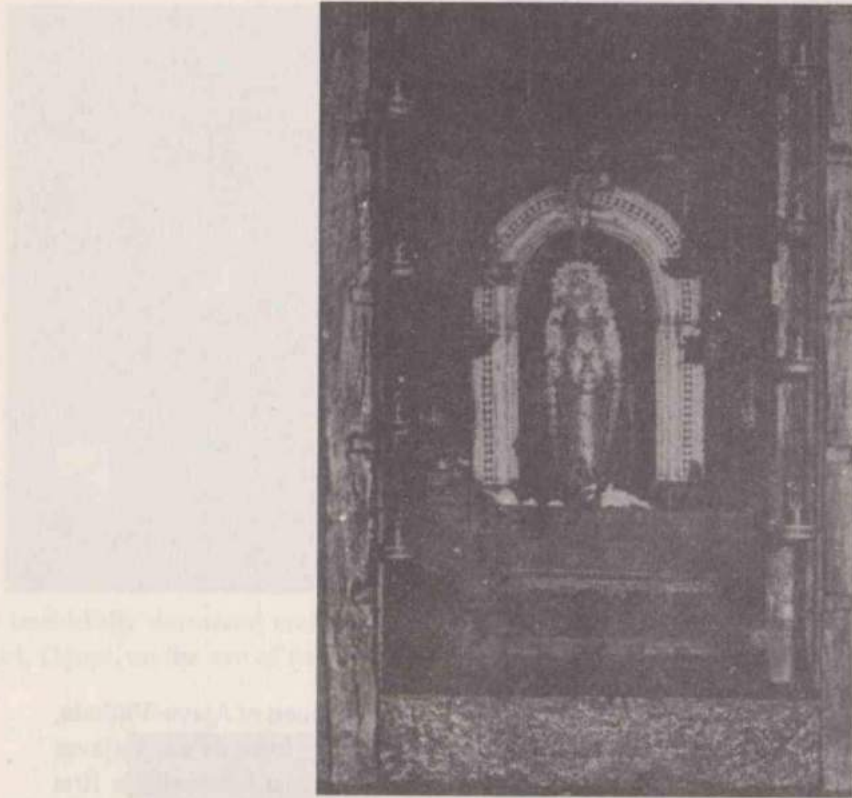
HH Suguṇendra Tīrtha, the current and 29th Pontiff of the Puttige Maṭha of Uḍupi, seated on the Sarvajña Paryāya Pīṭha in the Simhāsanaśālā of the Kṛṣṇa Temple in 1976 CE.

HH Vidyāsāgara Tīrtha, the current and 35th Pontiff of the Kṛṣṇāpur Maṭha, handing over the Akṣayapātra of the Uḍupi Kṛṣṇa Temple to HH Suguṇendra Tīrtha, the current and 29th Pontiff of the Puttige Maṭha at the entrance to the sanctum sanctorum of the Kṛṣṇa shrine after the conclusion of the Kṛṣṇāpur Maṭha's Paryāya Term in January 1976 CE.

Their Holinesses Vidyāsāgara Tīrtha, the current and 35th Pontiff of the Kṛṣṇāpur Maṭha and Suguṇendra Tīrtha, 29th and current Pontiff of the Puttige Maṭha soon after the latter's ascension to the Sarvajña Paryāya Pīṭha in the Simhāsanaśālā of the Kṛṣṇa Temple in January 1976 CE.

HMVH Indirākānta Tīrtha, the 21st Pontiff of the Gokarṇa-Partagāḷi Maṭha, which is one of the two maṭhas having spiritual jurisdiction over the Koṅkaṇī-speaking Gauḍa-Sārasvat Mādhva community.

The beautifully decorated and illumined edifice of the Pejāvar Maṭha located in the Car Street, Uḍupi, on the eve of its Paryāya Term in January 1984.

HH Viśveṣa Tīrtha, the current and 31st Pontiff of the Pejāvar Maṭha performing the final and splendid ārati to the samsthāna devatās of his maṭha at an evening pūjā session at the residence of the late Prof. P. Nagaraja Rao in Chennai, India in 1979.

The mettalic icon of Ajaya-Viṭṭhala, the presiding deity of the Pejāvar Maṭha, gifted to the maṭha's first pontiff Adhokṣaja Tīrtha by Ācārya Madhva in 1298 CE.

The icon of Mukhyaprāṇa [Hanuman] consecrated by Vādirāja Tīrtha [1480-1600 CE] enshrined on the north side of the Candraśālā located within the precincts of the Uḍupi Kṛṣṇa Temple.

The liṅga icon of Candramauḷīśvara, the kṣetrapāla of Uḍupi, enshrined in a temple located on the eastern side of the Car Street. It is the custom to first visit this shrine, then the Anantesvara shrine and finally the Uḍupi Kṛṣṇa Temple.

The empty tridhāma pīṭha of the Puttige Maṭha prior to the placing of the samsthāna devatās of the maṭha for the offering of pūjā each day.

Some of the various types of āratis and ritually pure pūjā vessels used in a Madhvite maṭha just prior to a pūjā.

Also by B.N. Hebbar

VIŚIṢṬĀDVAITA AND DVAITA

A Systematic and Comparative Study of the Two Schools of Vedānta with Special Reference to Some Doctrinal Controversies

The book makes in seven chapters a comparative study of the Viśiṣṭādvaita and Dvaita schools of Vedānta. The first chapter makes an introductory comparison of the two traditions including brief biographies of Rāmānuja [1017-1137 CE] and Madhva [1238-1317 CE]. Chapters two through seven compare the two Vedāntic traditions in the areas of epistemology, ontology, theology, cosmology, psychology and soteriology. Interspersed among these chapters are five special topics, presented in debate style, which focus on the important differences of opinion between the two schools on issues such as the material causality of the Universe by God, Substance-attribute relationship, gradation in the experience of bliss by saved souls in Heaven, etc. Two appendices in the end briefly describe some of the differences in ecclesiastical organization and ritual matters among the two traditions.

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